VICTORY LOAN DRIVE---OCT. 29-DEC. 8

"Let's Finish the Job"

VARIETY

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FORM ANGLO-U. S. MAJOR FILM CO.

Success of Philly Benefit Tees Off Talk About Payment of Cuffo Talent

Question of benefit shows is expected to undergo considerable overhauling in the future. Talk is being occasioned by the fact that a benefit bill at Convention hall, Philadelphia, last Saturday (24), under auspices of the Deborah Sanatorium, a free tubercular institution at Browns Mills, N. J., paid out $18,000 for performers, and was still able to make a profit of around $16,000 on a $45,000 gross.

Bookers who have been saddled with running benefits at Madison Square Garden and hotel ballrooms in New York believe that the earnings of the Philly show point the way to ultimate payment of full club date prices to participating performers at all benefit shows with the exception of the Red Cross benefit, Bond and military hospital shows and benefits for performer charities.

Some bookers have been complaining about the amount of work done in connection with these shows. They declare it takes a considerable amount of time and effort; obligates them to performers to the extent that they must use them in some situations where their bookings are not warranted, and frequently forces them to pay higher salaries than they would ordinarily get.

Another factor causing booker beefs is the frequency of free af-

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Ex-GI Sans Mufti Hits Courtroom Cow Trail; Does It Pay? Who Knows?

Hollywood, Nov. 27.

Herman Selwin, attorney with Loeb & Loeb, while out of the Army, was still in uniform when he tried to argue an appeal for Republic Pictures in Hollywood last week, to which both his opponent and the court objected, because any GI display might give him an unconscious advantage. Although everybody was sympathetic with the fact that his mother had sold his civilian clothes, and he has been unable to be properly tailored, none the less he was told to get into civvies, or else.

So Selwin went to a nearby theatrical-renting costumer and came back with one of those Sears-Roebuck, breezy-westerner getups—technically "civilian clothes"—and started spouting his Blackstone, but not without first breaking up the courtroom because of his hayseed regalia. Decision reserved.

'Street Scene' Opera

Elmer Rice's Pulitzer prize-winner, "Street Scene," is to be made into an opera, with Kurt Weill doing the music and Langston Hughes the lyrics. Rice is modernizing play into a libretto and will direct. It's the Negro poet's first lyric chore.

Playwrights Co., of which Rice is a member, may or may not back the production, decision to be made later.

Jolson Biog Causes WB To Shelve 'Jazz Singer'

Hollywood, Nov. 27.

Planned remake of "The Jazz Singer" by Warner Bros. is now off. Among factors contributing is fact that the Al Jolson filmbiog at Columbia covers a good deal of the same ground, and might take edge off WB pic. Alex Gottlieb was to produce, with John Garfield as lead.

New version was to have a World War II angle, similar to the up-to-date rewrite with war twist that Anne Nichols has done on "Abie's Irish Rose." Bing Crosby to produce latter (not acting in it), Paul Lukas being set for Solomon Levy role.

Concert Biz 10% Over Last Year

The concert business in the hinterland, supposed to have reached its capacity last season, and to recede somewhat this year, has surprised managements by going ahead 10% over last year. Where inflation and easy money were responsible for the excellent business done in the concert field last season, the release from gas rationing is held responsible for this year's new and unexpected jump.

Good business for the current 1945-46 season is based on memberships in the Community Concerts and Civic Concerts sponsored, respectively, by Columbia Concerts and National Concert and Artist Corp. These are series started by the two ace music managements in towns with population from 2,500 up to a half million, to put concerts on a basis of permanency free of

(Continued on page 17)

'Another Theatre Guild' Seen in New Rep Project

With various repertory legiters planned or in production, there's considerable interest in the project of Eva Le Gallienne, Cheryl Crawford and Margaret Webster for an American Repertory Theatre to start next September. Birth of another Theatre Guild in the venture is envisaged.

Project, which has been offering stock for a $300,000 capital investment at $500 a share, has over two-thirds of that amount subscribed for already, with Miss Crawford predicting sum will be cleaned up by Christmas. Company will really get rolling directly after New Year's, when casting will start, plays will be decided on, and set designs laid out and made. Rehearsals will get under way in the spring.

U-RANK-INT'L SET UNITED WORLD PIX

By ABEL GREEN

A ninth new major production, distribution and exhibition company has been formed. It's called United World Pictures Co., Inc., in America, and United World Pictures, Ltd., in England. J. Arthur Rank chairmans both outfits and ex-Major Matty Fox,

(Continued on page 3)

Plan Nationwide College Courses In Film-Making

Foreshadowing the inauguration of courses in motion picture production in top colleges and universities throughout the country is the gradual formation of an educational project in several schools at the present time, which encourages students to take an active part in the actual workshop production of films. It's long been recognized that drama courses, such as Prof. Baker's Workshop at Yale, have been of definite value to the legit theatre, and educators hope that similar courses in the creation of films will prove equally

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Ziv's $500,000 Pix Platter Deal

One of the top transcription package deals to date, involving more than $500,000 talent-production outlay, is skedded for consummation this week, with John L. Sinn, one of the top execs of the Fred W. Ziv office, planing out of New York last night (Tues.) for the Coast to wrap up the deal.

Tied in with the deal is one of the major film companies on supplying talent, properties, etc. Details are being kept under wraps pending conclusion of negotiations.

Jan Clayton's Mad Whirl From 2 Legits to M-G Pic

Jan Clayton, star of "Carousel" (Majestic, N. Y.), signed for the lead in the revival of "Show Boat," due at the Ziegfeld, N. Y., for a limited run Jan. 5, will do the role for only 12 weeks. Actress, on call to Metro, was wanted so badly for the "Show Boat" role by its producers, Oscar Hammerstein 2d and the late Jerome Kern, that they made a deal with Metro to delay her appearance for a pic assignment. Composers agreed to do several songs for Metro

(Continued on page 17)

Tele to Oust Pix as No. 1 Amusement, Sez Porter; Cannon for U.S.-Owned FM

Washington, Nov. 27.

Television will ultimately oust films as the nation's No. 1 entertainment, FCC Chairman Paul A. Porter told a House Appropriations committee here. Testimony taken at the secret hearing was released yesterday (26) and also brought out these highlights:

1. FCC Commissioner E. K. Jett predicted that for the next couple of years video will feature grind shows, with repeats at regular scheduled times during the day because of the terrific expense of programming.

2. Rep. Clarence Cannon (D., Mo.), chairman of the Appropriations committee, suggested that the Government should charge stations for the use of channels, instead of licensing the wave lengths free. He figured that the Government might raise considerable revenue, particularly from the new batch of FM stations coming up. He also favored licensing receivers.

Cannon argued that the Government should retain ownership of the channels and rent them out, or sell them to the highest bidders, in order to get income as the British government does from BBC.

In his discussion on the future of television, Porter said: "In 10 years, I am convinced that television will be a commonplace service to most of our larger areas, and that in another

(Continued on page 17)

Pulpits Help Ballyhoo Joe Louis' 1-Nite Tour

What's probably the millennium in publicity has been worked out for Joe Louis' forthcoming one-night tour with a band. His appearances will be advertised from church pulpits.

One of the p.a.'s in Moe Gale's N. Y. office, which will book Louis' tour, dug up a couple of excerpts from the Bible, the gist of which is to the effect that "he fought a clean fight" and "has kept the faith." These passages have been included in a press book on the tour, and many Negro pastors have signified a willingness to aid Louis' dates.

If This Keeps Up Who'll Pay Whom?

Latest trend shaping up in radio: Stars heading up shows buying into the sponsor's organization, with large chunks of stock as a partial payola for the weekly stints.

Several air headliners already have cornered sizeable shares of their clients' stock; the payroll is shorter but they consider it better than a gamble in view of potential postwar markets.

Helen Hayes, star of the "Textron Theatre" Saturday night CBS show, is reported being a heavy holder of Textron fabric stock.

Irene Rich for years has been accumulating stock in Welsh Grapejuice, her longtime sponsor, until today she's reported one of the major stockholders in the company.

Abe Lyman, dating back to the old Blackett-Sample-Hummert days, always had large blocks of Sterling Drugs.

N.Y. Crime Wave Gives Nitery Biz a Setback

Nitery business is having a slight setback because of the current crime wave in New York. The unofficial 2 a.m. curfew clamped on by the police is found to keep some patronage away from the night spots, but bonifaces declare that the drop is due somewhat to the seasonal decline which usually comes after Thanksgiving.

Police, since last week, following a wave of murders and muggings, have been questioning stayups found on the streets after that hour, in an effort to round up questionable characters. Cafe ops declare that while plainclothesmen haven't been making appearances at niteries, this action has deterred some from going to the late spots because of possibility of being picked up for questioning.

Double-Feature Legit Bankrolling for B'way Via Abbott and Gilkey

Double-featured legit financing is being indulged in by both George Abbott and Stanley Gilkey, although the latter may decide to have his two proposed shows bankrolled independently. But the basic idea was that investors come in on two shows at a time, buying units for both plays or nothing. Abbott has two on the agenda, and so has Gilkey, who is currently represented with "You Touched Me" on Broadway.

In Gilkey's case, since one of the proposed shows, "The First Gentleman," is a British importation, and there may be a tax problem involved, chances are he will separate the Robert Morley (or Charles Laughton) play from the other, which is a musical by Nancy Hamilton, "Ace to Get Ready," with Ray Bolger, Julie Oshins, Leonora Corbett and to be staged by John Murray Anderson. So, instead of $3,000 per 1% investment in both, back-

(Continued on page 17)

DOUBLING IN BRASS

Kansas City, Nov. 27.

There is a Marion Davies in the Kansas City Philharmonic Orchestra, and a Frank Sinatra in the Philadelphia Orchestra.

Miss Davies is the K.C. first cellist. Sinatra is a tympanist.

Metro Director to Stage 2 Broadway Legits Including Banned 'Maya'

S. Sylvan Simon, Metro director, is in New York lining up two legit assignments he's to do this season after getting studio's okay. Director must do a film chore first, leaving for Coast Friday (30) on same. Legits will be "Maya" and "Curtain Going Up." Former, slated for February, is a new version by John Erskin of the French drama by Simon Gantillon, which has been produced 26 times with never a failure. Play had five different productions in Paris in nine years, the last time in 1937. Aline MacMahon did it in New York in 1928 in a neighborhood theatre.

"Maya" is the first play on which church and vice authorities agreed in having same banned, the late John S. Sumner leading the N. Y. crusade against it. Present version, however, has the approval of the Catholic church, because it is treated as an indictment against prostitution. Lester Vale and John T. Ely will produce. Latter did "Errand for Bernice" with Gertrude Lawrence last year.

"Curtain Going Up" will be worked on in May or June for a September opening on Broadway for producer John Wildberg. It's an adaptation by Chester Erskine, from the original by Wildberg's first wife, Ursula Parrott.

Simon's immediate film chore for Metro is George Seaton's "But Not Goodbye," with Frank Morgan and Keenan Wynn. "Goodbye" had a brief run on Broadway, where it opened April, 1944, at 48th St. theatre, with Harry Carey.

Simon Gets 'Goodbye'

Hollywood, Nov. 27.

Metro handed S. Sylvan Simon the direction on the top-budget comedy drama, "But Not Goodbye," to be produced by Irving Starr. Filming starts next month, with Karen DeWolfe screenplaying the George Seaton play.

Irene Manning to Dunne In Metro's 'Spring' Film

"The Day Before Spring," John C. Wilson musical which opened at National, N. Y., last week, is to have an Irene-to-Irene segue, as Metro sets plans for filming the production. Irene Dunne will do the lead in pic version, in the Irene Manning role. Arthur Hornblow, Jr. produces.

Musical was Metro's second preproduction legit deal of the season, "The Rich, Full Life" (Golden, N. Y.) being the first. Metro has $75,000 stake in "Spring's" stage version, with $250,000 ceiling set on eventual film purchase.

Joan Crawford-Garfield In 'Humoresque' Remake

Warner Bros. is rushing a remake of "Humoresque" with Joan Crawford and John Garfield, to be completed by Feb. 15. Having gotten Miss Crawford's OK, Garfield acquiesced to the remake of the 1920 silent on condition it be completed by mid-February, when his WB pact expires.

Film was first made by Paramount and catapulted Vera Gordon into fame.

The Lip Tops Paris' ABC

Paris, Nov. 10.

Maurice Chevalier's Paris season will be at Mitty Goldin's ABC, where he opens an 11-week engagement Dec. 14. He's slated for America.

Star will appear in his song turn, not in a revue.

LOUISA M. ALCOTT MUSICAL

Louisa May Alcott's "Eight Cousins" is being readied as a musical for producers Cheryl Crawford and Leland Hayward by Sally Benson, "My Sister Eileen" author, and William Maxwell.

Bobby Tucker and Ralph Blaine to do the songs, Blaine's partner, Hugh Martin, being in the Army.

SKELTON'S 'BRUSH'

Red Skelton is inked to make "The Fuller Brush Man" for Metro.

Will be comic's second film since leaving Army, remake of "The Show-Off" being the first.

This Week's Football

By TED HUSING

WINNER	LOSER	ODDS
COLLEGE		
Thursday		
Texas	Texas A-M	7-5
Friday		
Miami	Auburn (nite)	8-5
Saturday		
Alabama	Miss. State	8-5
Army	Navy	7-1
Calif.	St. Mary PF	5-6
Clemson	Wake Forest	9-5
Georgia	Ga. Tech.	7-5
Notre Dame	Great Lakes	8-5
Oregon St.	Oregon	6-5
North Carolina	Virginia	6-5
USC	UCLA	7-5
Maryland	So. Carolina	7-5
Rice	Baylor	2-1
Tenn.	Vanderbilt	9-5
SMU	TCU	9-5
LSU	Tulane	12-5
Harvard	Yale	5-6
PRO		
Bears	Cards	2-1
Rams	Yanks	9-5
Lions	Green Bay	5-7
Eagles	Giants	6-5
Redskins	Steelers	2-1

SEASON'S RECORD

Won 180; Last 72; Ties, 11; Pct., .714

(Ties Not Counted)

Ritzes Inked for 'Ritz'

Hollywood, Nov. 27.

Martin Gosch has inked the Ritz Bros. for his forthcoming Broadway production, "Ritz Hotel," in which he is associated with Bill Schorr.

Project calls for a summer opening in Chicago and a shift to New York for the fall season.

180th WEEK!

KEN MURRAY'S

"BLACKOUTS OF 1945"

El Capitan Theatre, Hollywood, Cal.

Burns and Allen

"George thinks 'Blackouts' is colossal, but he's always so conservative."

GRACIE

Mae West Eyes Aussie For 'Lil' and 'Catherine'

Sydney, Nov. 27.

David Martin, head of Theatre Holdings and the Tivoli circuit, just back from the U.S., announced that Mae West wanted to play "Diamond Lil" and "Catherine Was Great" during a 12-week stay in Australia. However, he indicated that the chief stumbling block to Miss West's visit Down Under was the weekly $12,000 asked by her. Dickers are going on, it was learned, but the deal is off as far as Martin is concerned if she insists on that figure.

Also revealed that Oscar Hammerstein 2d may visit Australia next year to do "Oklahoma!" possibly in association with Martin.

The Berle-ing Point

By Milton Berle

Washington, Nov. 27.

What a trip from Pittsburgh ..The trains were so crowded—even the civilians were standing.. Had a lovely berth ..If you can call two porters holding a hammock a berth...Finally I managed to get an upper but I still didn't get any sleep. The guy below had a pinball machine, and he kept tilting all night...When the train stopped at Altoona I gave the porter $50 and told him to get me a couple of cigars and something for himself—so he got a Bulova watch... Service in the dining car was swell ..They were short of sugar, so they stopped a west-bound express and the engineer ran across and borrowed some...They have a new idea on trains. They serve oranges with pictures of movie stars on them...It's really wonderful to squeeze Lauren Bacall before breakfast ..While in Pittsburgh we made a lot of changes in "Spring in Brazil"...Mary Healy stepped in for Rose Marie. .Chet Forrest and Bob Wright wrote two new songs, and Monte Proser gave me a soundproof dressing room to rehearse my adlibs .. I still feel that when we hit New York the critics won't hit us—I hope.

THE GREAT WIT WAY:

Spent Sunday in New York with my family...Am a little worried about my little daughter Vicki...She spoke her first two words yesterday...Bob and Hope.

Saw "Saratoga Trunk"... Very grip-ping picture.

Met W. C. Fields in Ciro's on 58th street...Was very polite. I tipped my hat and he tipped his icepack.

Have ordered a 1946 auto...It's built so close to the ground the only way you can get into it is through a manhole.

Len Stern says that Frances Faye is one gal who doesn't have to worry about gaining weight...If necessary they can always get a larger piano.

Finally tuned into VARIETY's Barry Gray—the pessimistic Dick Gilbert .. Barry's program is strictly for those people who are too lazy to get up and change records themselves.

HANGNAIL DESCRIPTIONS:

HARPO MARX: Wig-wag...JOE E. LEWIS: Pony Boy...TOMMY MANVILLE: Wed-ucated . CAFE SOCIETY: The Bore Hundred.. HOWARD AND SHELTON. Pun-handlers.. DOROTHY KILGALLEN: Little Beau Peep.

BRILL BUILDING BROMIDES:

At Paramount: "All right, so you don't know the number—I don't have to do this for a living. I can always sell handkerchiefs to Harry Link..."

At Feist: "I got my royalty checks today. Marks paid me off in mills and Mills paid me off in marks. ."

At Santly-Joy: "I found out how they choose songs for the 'Hit Parade.' They total all the sheet music, sales, check on number of jukebox plugs, count the times on the radio—then the sponsor's mother-in-law sends over a list of her favorites, and that's what they play .."

At Robbins: "I got the shock of my life today. I met an orchestra leader who doesn't own a publishing house."

OLD JOKES AT HOME:

Joe Louis' song: "No Conn Do."

Earl Wilson says that a lot of these Hollywood divorcees seem to have a good sense of Yuma.

The Government ought to put Ingrid Bergman's picture on $10 bills ...Then we wouldn't mind kissing our money good-bye.

Sid Tomack wires me from Miami that he's suffering from a strange ailment. He wakes up in the morning and sees new hotels in front of his eyes.

Lindy's has installed tables with parking meters...Cost Jessyca Russell $22.19 for a cup of coffee the other night.

Lenny Kent is telling such a funny story about La Martinique's Dario they may have to book him in there to make him stop telling it.

Bing Crosby is very loyal to his recording company...For lunch he eats nothing but three Decca sandwiches.

SCULLY'S SCRAPBOOK

By Frank Scully

Slick Rock, Cal., Nov. 23.

Fifteen years ago when heel-happy hoofers were buying seats on the Stock Exchange, I was sitting in a London pub with Karl Freund of the When-A-Fella-Needs-A-Freunds. He had recently escaped from Ufa in Berlin. Through his Dutch dialect he was telling me how he'd like to produce a new kind of picture. "I'd like to shoot it exclusively through keyholes," he said. "You'd get to know people as they really are."

He felt that pictures were going bad because they were not true to life. He made an exception of westerns. In westerns even the most exaggerated hamming was believable because it was apparently true of the time. He couldn't remember seeing a bad western. The whole picture industry, he said, rested on this lowly but solid foundation.

Well, it was a pleasant sort of fanning. But the other day while watching the sun leave the Mojave Desert, I saw a car cut across the lengthening shadows. Years ago it would have been two men on horseback. Today it could as easily have been a plane as a car for there's a landing strip just outside my door.

"Frank Scully live around here?" asked one of the riders of the purple sage.

I said they were talking to him. Then I recognized one of the men "Ed Morrell!" I said.

Here was the star of Jack London's "The Star Rover." Eighty, if a day, he had survived prisons in early California not even surpassed by prisoners of the Japs. Subsequently pardoned, he grossed $2,500 a week on tour speaking for prison reform but siphoned off only $25 a week for himself. As an outlaw his exploits may not have topped some of the others, but he survived the greatest chase through the High Sierras to be found in western literature. He hadn't been out of his room in Hollywood for six years and here he was on my doorstep, 150 miles from home, with as fantastic a tale as ever I heard.

It seems for a year he had been sending the scrappier parts of Scully's Scrapbook to a guy in South America who was handling fantastic sums (fantastic, to me, anyway), for Uncle Sam on lend-lease. It cost Morrell 40c a week to send the paper, which shows there's still money in delivering mail. The South American recipient became enamoured with what he read and wished he could syndicate me through the banana republics. Well, one day while on official duties he stumbled on a mine that was chipping the skin off his baby alligator shoes with rubies, emeralds, turquoise, tourmalines, diamonds and the tailings of gold ore which tested $218 to the ton. Even he knew $10 a ton was pay dirt. And the whole job could be picked up for $150,000. With a bulldozer a road could be run from the railroad to the mine in the morning and a landing field made in the afternoon. Since the war the krauts had been run out of the area and it was just panting for exploitation. The country was like California 100 years ago and richer.

So the advance man of the Friendly Sons of Frank Scully, South American division, had got a six months' option on 300 acres of the deep tangled wildwood and with three natives had formed a corporation of sorts. They had made provision for one-third of eventual profits to be put aside as a gift for a deserving newspaper enterprise. That was where I came in. Then my benefactor had got a two months' leave, hopped and driven hundreds of miles in a few days, and here he was at my desert mousetrap. He showed me rough stones and others which had been cut and set, and all I had to do was to introduce him to a Hollywood Hamlet, who would never be happy till he not only had millions instead of thousands, but until the profits of his investment had provided me with a newspaper.

The Old Routine

He wanted to know who was most deserving of this opportunity and would I give him a letter to the lucky stiff. "Listen," I said, "there are a couple of guys at the top of show business who have made a fortune telling others, 'Sure, I could loan you 10 dollars, but that would mean you'd only be back next week for 10 more. I'm going to do something really big for you. I'm going to give you a letter to———'."

I could have done the same thing for my visitors and trapped them into the maddest merry-go-round of their adventurous lives. But instead of letters of introduction I said I'd take 1% of their dream-world myself. "Less 10% which is, of course, the usual agent's commission," I added. They thought, considering the coat of tan I had worked up in two months on the desert, that this was mighty white of me.

Ex-outlaws are such touchy old fellows I hesitate to praise Ed Morrell's book, "The 25th Man," in anything less than double superlatives. Only recently Al Jennings, ex "Terror of the Southwest," attempted to slap a $100,000 plaster on "The Lone Ranger" program for misrepresenting Al's early character. Seems an outlaw of 60 years ago wasn't like a burglar today, because outlaws took a chance on getting shot—something Jennings thinks the modern punk's tommygun has abolished. What drove Al really mad was that, although he was a reformed outlaw, pardoned by President Teddy Roosevelt, a subsequent mayor of Crescent City, and today an 82-year-old missionary, the script writers had "The Lone Ranger" shoot a gun out of his hand. "And me an expert," he said indignantly. His trial ran a split week but grossed him nothing.

The Siberian Square

At the risk of getting this typewriter shot out of my hand by Al I'm letting all concerned know that Ed Morrell's "The 25th Man" contains the greatest chase in history. Morrell first told the story in knuckle-talk to a prisoner in San Quentin when both were in solitary confinement. I don't know if you're familiar with knuckle talk. It's used in every high-class canitorium in the world. It's based on the Siberian Square, a sort of Morse code. Five numbers across and five down take care of the alphabet, except for Z. Your first taps indicate a vertical column, your second a horizontal. Thus the letter "B" would be one tap and then two taps. Z is six taps and then five taps.

In this language Morrell tapped out a tale of cops and robbers that is an unfilmed pipperoo. Back in the 70's some homesteaders were given the old heave-ho and so banded together as the California Outlaws to recoup their investments by holding up trains carrying railroad payrolls. They carefully avoided sticking up passengers or rifling mailbags.

Rewards for their capture climbed to fantastic figures, and finally the chase narrowed down to an old Civil War major named Chris Evans and a sure-shooter called John Sontag. Sontag eventually was liquidated, but Evans made a jailbreak and Morrell found himself substituting for the long gone Sontag. He and Evans traveled for months as moving targets all over the San Joaquin Valley and most of the mountains of California. The whole state was in a turmoil and it drove Fresno nearly crazy. But all the posses in the west couldn't trap Evans and Morrell. After the chase exhausted all possible runs Morrell traveled to San Francisco and arranged for a ship to pick the two of them up near Santa Barbara and take them to South America.

Another angle was that the major's daughter was playing a show in Frisco retailing her father's and Morrell's adventures. She was doing it to raise funds to complete their escape. Morrell even slipped into the theatre and caught the show. He thought it was pretty good.

He was pretty good himself. But he and his major were eventually caught, tried, convicted and clinked. Morrell survived and after many years was personally handed a pardon by the governor. He became the country's foremost authority on prison reform and obviously is still the world's most incurable romantic. Big if his gold mine makes a multi-millionaire out of me he'd better begin right now to move over!

ROSENWALD COIN INTO FILMS

Off The British Spot

Events may prove that the new Universal-Rank-International Pictures (Spitz-Goetz) will take the entire motion picture industry out of a serious spot with the British. The gripes in Parliament and the British press over the American film industry taking $80,000,000 annually out of Britain were multiplying in alarming proportions. A 50% cut in quotas may have eventuated and that would have been too bad for the U. S. pix biz.

The new United World Pictures Co., Inc., achieves a farflung, worldwide accord on production, distribution and exhibition, something which the American motion picture industry has been trying to do for 25 years.

Nate Blumberg, J. Cheever Cowdin, J. Arthur Rank, William Goetz and Leo Spitz turned the trick. And with young blood like Matty Fox to operate, it augurs well for what is technically the ninth new major U. S. company.

At the height of the British captiousness with American films' inroads, Lord Winterton, in Parliament last week, hinted that "talks were under way for an amelioration of the Anglo-American film situation," and that "the results would satisfy the British." United World is the answer *Abel.*

Anglo-U.S. Major Film Co.

Continued from page 1

former veepee of Universal, is president of the two.

United is a combination of the production and distribution resources of Leo Spitz and William Goetz (International Pictures), Rank of England, and Universal Pictures Co., Inc. Nate Blumberg, prexy, and J. Cheever Cowdin, board chairman, represented U in the formation of the new firm.

Universal Pictures continues as is, expanding its own business, as it has been doing in recent months with acquisition of new producers, stars, unit packages and the like (Hellinger, Todd, Feldman, etc.).

United World Pictures is a completely new organization which, for the first time, brings together the Anglo-American film business on common ground. It insures worldwide outlets for Rank's British film productions, and will insure exhibition outlets for United's Hollywood-made films in Great Britain, France, Australia, India, South Africa and other spots to be built, such as new theatres to be constructed in Cairo, Athens and elsewhere.

Goetz will head American production in Hollywood, and Rank, of course, is equipped to turn out 25 films annually in London. For the present, the plan of operation calls for a minimum of eight U. S. films and eight British productions for worldwide distribution.

Use U's Exchange System

Universal's physical exchange system, which is worldwide, will be utilized but otherwise United World will be a completely set-up film company. It will have its own salesmen, merely using U's physical facilities, nor will there be a likelihood—or necessity—for moving away from U's exchanges in the future, according to responsible spokesmen, because the two selling organizations will be so divorced from each other.

(A $3,000,000 exchange building program has since grown into a $5,000,000 building project, so that there will be ample space in U's worldwide exchange system for both film companies.)

With Rank as chairman and Fox as prez—incidentally, he's Nate Blumberg's brother-in-law—E. T. (Teddy) Carr will be managing director of the British company. Carr used to be co-managing director with George Archibald, of United Artists in England, when Murray Silverstone was president of the company. Archibald is now head of Rank's Independent Producers, Ltd., which is the fountainhead for the sundry indie units, such as Gabriel Pascal, Noel Coward, et al. Rank has two other key cinema outfits—Two Cities Films and Gainsborough Productions.

In place of the present Spitz-Goetz International Pictures Co., Inc. (California), a new International Pictures Corp. is being set up to be jointly owned by the same duo with Universal Pictures Co., Inc. As before, Spitz will be board chairman and Goetz prez of International, and will be committed to a minimum of eight American productions annually for the exclusive world-wide distribution by the new United World Pictures.

International will headquarter at Universal City, on the U lot, but in its own administrative quarters, with U's production facilities, financing, etc., made available. The new International will take over the present assets and pix made by the old company, including "Casanova Brown," "Woman in the Window," "It's a Pleasure," "Along Came Jones," "Tomorrow is Forever" and "The Stranger."

At least eight Rank films will be distributed world-wide by United World. Interchange of Anglo-American talent, technicians, etc., is also on the agenda.

United aims for showcase deluxers in the U. S., United Kingdom and all world capitals. (Rank's present Broadway showcase, the Winter Garden, is essentially a United Artists' operation, and its $1,000-per-day rental for 365 days, for the four walls, expries after the first [current] year).

Theatre outlets assured are the Odeon and Gaumont-British houses in England, approximately 650 theatres of which Rank is chairman; Odeon of Canada's 100 cinemas (Rank-Paul Nathanson); Greater Union Theatres, Ltd., of Australia (in which Rank just acquired 50%); Gaumont theatres in France (affiliated with Rank), and others in the British possessions and colonies.

Goetz Back West

Goetz, who arrived in N. Y., Monday, returns to Hollywood by plane today (Wed.). Upon his arrival at the studio, he will see the first rough cut of International's latest, "The Stranger." John LeRoy Johnston, International's pub-ad head, in New York from the Coast over the weekend, returns to Hollywood on Saturday.

Plan Keeping Pix To $1,000,000 Top

Hollywood, Nov 27.

The film studios, which have been veering with the wartime tides, are now mulling the idea of limiting picture production costs to a more or less general ceiling of $1,000,000 each When not so long ago a million-dollar picture was considered an epic, today's costs are twice and thrice that.

The producers in general now figure that (1), costs must come down; (2), they should anticipate market readjustments, which, even if not coming for some time, it is wise to gauge matters accordingly, and (3), almost every studio has enough of a backlog of the real biggies, piled up, as a cushion and a reserve.

Besides the possible b.o. downbeat, there is the headache of the foreign market, which accounts for so large a margin of profit, and if anything happens to that market it is wise to be properly geared on basic costs.

Lederer's M-G Release

Hollywood, Nov. 27.

Charles Lederer has obtained his release from Metro as a writer-director.

Lederer, who recently left the Army Air Corps after three years service as a major, states he prefers freelancing.

HORNE, DEUTSCH'S NEW INDIE SETUP

Another important film producing independent is entering the field, backed by Rosenwald millions, with Hal Horne as chairman of the board and veepee, and ex-Lt. Cdr. Armand Deutsch as prexy of Story Productions, Inc. The accent will be on building up their story properties as to (1) attract marquee names, or (2) be more than audience-worthy, through the basic sturdiness of the story content.

The Julius Rosenwald financing figures through Deutsch's mother, Mrs. Adele R. (for Rosenwald) Levy, of New York, herself prominent in the theatre—besides the basic charity work of the Rosenwald Foundation—through successful legit financing. Nathan W. Levin becomes sec-treas. of Story Productions, Inc. He is the investment manager for the Rosenwald family.

Young Deutsch, after being in charge of entertainment and morale in the Navy for over three years, is a seasoned showman with large agency, radio and talent manage-

(Continued on page 27)

Indie Prods. Up 1946 Film Skeds

Hollywood, Nov. 27.

Indie producers are increasing their programs for United Artists release in 1946, with practically all of them making one or two more pictures than they did in 1945. Upswing in production is partly the result of the lifting of raw stock restrictions, and partly because of the return of numerous film names from military service. Many pictures were held up during 1945 for lack of top players.

Edward Small, who contributed one film during the current year, is coming out with three: "Bella Donna," "The Return of Monte Cristo" and "Valentino." Benedict Bogeaus will make three, starting with "Congresswoman." Sol Lesser is lining up "The Red House," "The Pride of Kentucky" and "Tarzan in Burma." Producers who will make two pictures instead of one are William Cagney, with "The Stray Lamb" and "Lion in the Streets"; Andrew Stone with "Petticoat Lane" and "50 Million Women"; Charles R. Rogers with "Angel on My Shoulder" and "The Fabulous Dorseys"; Hunt Stromberg with "Strange Woman" and "Dishonored Lady"; Seymour Nebenzal with "The Tempest" and "Mayerling"; Jules Levey with "Conspiracy in Jazz" and one still untitled; Preston Sturges with "Colomba" and one other, and Arnold Pressburger with "Dangerous Redhead" and one currently in the writing mill.

WRITERS SUE SELZNICK FOR $1,050,000 SLANDER

Los Angeles, Nov. 27.

Ketti Frings and Fritz Rotter, screen writers, filed a $1,050,000 damage suit against David O. Selznick and Vanguard Films, Inc., charging slander. Suit involves a screen story, "I Know You."

Plaintiffs declared Vanguard offered $10,000 for the story, for which the authors asked $50,000. Then, the writers assert, Vanguard sent telegrams to other producers claiming the yarn was similar to one Vanguard already owned. As a result, the plaintiffs say, Warners broke off negotiations to buy their tale.

Koerner's Mexico Hop

Hollywood, Nov. 27.

Charles Koerner, head of RKO production, planed to Mexico City last night where he will meet N. Peter Rathvon, prexy of RKO to make an inspection of the Mexico City studios of company, as to progress made in operating and production.

Koerner will be gone for about 10 days, returning here with Rathvon.

16mm. Pix Ramifications Running Deep With Dept. Store Circuit Latest Quirk

As the 16-millimeter field assumes size and importance, the sundry ramifications of the narrow-gauge pix outlets take shape. There is one school which feels that the entertainment movie market, i.e. the general type audiences, are the most valuable for industrial and/or educational films. The other school adheres to the principle that indoctrination films for intra-industry or inter-classroom fields are sufficient for the purpose.

Both are right. For instance, Harry Donahue of Monogram Pictures already has a circuit of 245 department stores hooked up to play his fashion reels. These fashion movies are tied in with actual merchandise sales, and will grow, naturally, as production for civilian needs expands.

A fashion reel made at the Huntington Park hotel, Pasadena, showing California fashions, on the other hand, is suitable for general audiences. While it plugs the hotel name, just as the Palm Springs and Hollywood high spots get institutional free ads as an incidental to the major theme, no audiences can squawk. And, of course, the style shows, while technically a form of merchandise exploitation, certainly constitute vital femme news and have wide interest in that direction.

The 16mm. movie is also now be-

(Continued on page 17)

Double Tax Bite

Hollywood actors are sidestepping most of the "lend-lease" deals that call for their appearance in London film studios, with income tax complications. By the time the two governments have inserted their tax bites, the actor has nothing left but a sea voyage and a memory.

Selznick In On 2 $5,000,000 Films

The two costliest films ever produced, one in Hollywood, the other in England, both involve David O. Selznick and both are for release through United Artists.

Pictures are "Caesar and Cleopatra," a Selznick-J. Arthur Rank British venture in Technicolor which will cost 1,200,000 pounds or almost $5,000,000, and Selznick's own "Duel in the Sun." Latter, just finished, stands at $4,600,000, partly as result of the recent protracted Hollywood strike. Added to the cost of both pictures will be prints, distribution and advertising which will mean that each will have to point for terrific rental returns.

"Gone With the Wind," which Selznick produced under a sharing arrangement with Metro, represents the highest previous negative nick, but this film was made when production costs were relatively lower. On regular run and with thousands of repeat bookings, its rental receipts ran to around $30,000,000. "Wind" was released in December, 1939.

"Duel," which stars Jennifer Jones and Joseph Cotten, will not see release for some time to come. It is scheduled for its first date at the Astor, N. Y. Currently playing Selznick's "Spellbound," based upon the business being done, it may go as long as "Wonder Man" did, which was 21 weeks and, meantime, before "Duel" can get into the Astor, Sam Goldwyn-RKO take precedence with Danny Kaye's "Kid From Brooklyn." "Caesar and Cleopatra," also at some indefinite future date, will go into the Winter Garden, N. Y.

EINFELD (DAVE LOEW) SET TO GO IN 2 WEEKS

Hollywood, Nov. 27.

Charlie Einfeld will have plans completed here within the next two weeks to launch the S. Charles Einfeld Productions on a major basis, in association with David Loew. Incorporation papers will be filed in Sacramento next week. Einfeld has engaged Herb Stein, recently out of the Army, to handle publicity for him.

Loew's interest is chiefly via financing although he has an option to become more vitally interested as a partner.

Schaefer Mulls Deals

Hollywood, Nov. 27.

George J. Schaefer winds up his three-week stay here tomorrow (Wednesday), and returns to New York after talking with a number of indie producers regarding financing and distribution of their product, although he has not closed any deals as yet.

Deals are expected to be closed following his arrival in N. Y., with Schaefer planning to return here after the first of the year.

Bareford Back at WB

Harold S. Bareford, Warner Bros. attorney at the homeoffice, who served three years as a captain in the Army, returned to the WB legal department during the past week.

A welcome back party was given him at the h.o. Friday (23), attended by Harry M. and Major Albert Warner, Ben Kalmenson and other executives.

RISKIN'S $1,700,000 BUDGET ON 1ST OF 3

Hollywood, Nov. 27.

Budget of $1,700,000 has been set for the first of three films Robert Riskin will produce under his own indie production banner during 1946.

Initial film is "The Magic City" and second will be a yet-untitled yarn. Riskin will bring in another producer to handle the third film on a schedule that will concentrate on postwar and comedy yarns.

Jack Warner East

Jack Warner is due to arrive in New York from the Coast this weekend, joining brother Harry M., who has been in the east for the last several weeks.

Former will stay at the N. Y. home offices for three or four weeks before returning to the Coast.

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SIX ROUND TRIPS T

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VICTORY LOAN

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This message was prepared and inserted in the Trade Press by: Columbia Pictures Corp., Metro-Goldwyn-Mayer Pictures, Paramount Pictures Inc., RKO-Radio Pictures, Inc., Twentieth Century-Fox Corp., Universal Pictures Company, Inc., Warner Bros. Pictures, Inc.

Imagine!
A Round-Trip to London
For six showmen!
Theatres everywhere
Small or big
Have an equal
Chance to win!
Get going now!

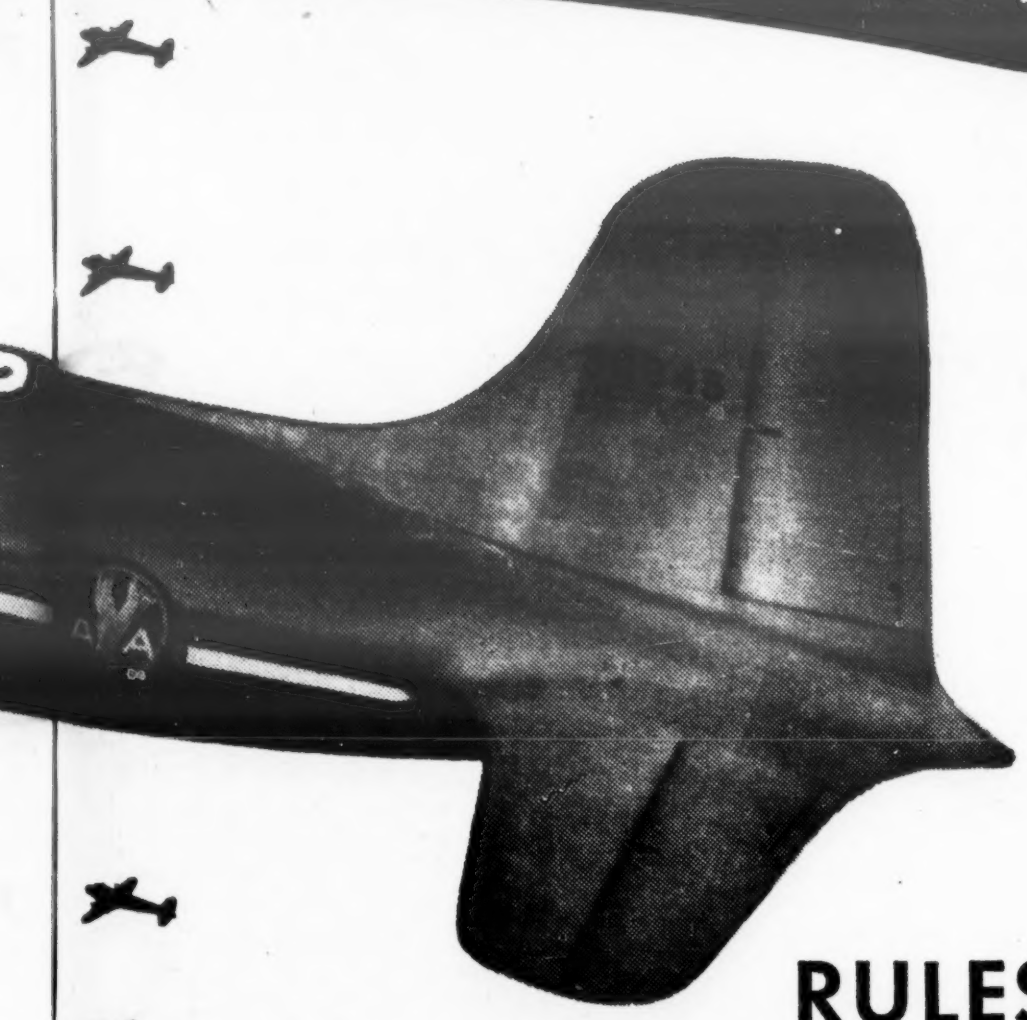
ALL EXPENSES PAID! THE OPPORTUNITY OF A LIFETIME!

TO LONDON!

(SCHEDULED FOR EARLY SPRING WITH 8 DAYS SPENT THERE)

N CONTEST!

FOR THEATRE MANAGERS!



8 DAYS IN LONDON

Entertained by the British motion picture industry. Tour of bombed-out areas. London's underground Air Defense Headquarters. And many more points of interest.

RULES OF THE ROUND-TRIP TO LONDON CONTEST

Via American Airlines Trans-Oceanic Flagship

1. Every theatre manager in the forty-eight states automatically is entered in the "FLIGHT TO LONDON" contest.

2. All bonds sold from October 29th to December 8th, 1945, will be counted in the contest. Only sales of "E" bonds will be considered.

3. All "E" bond sales must be supported by "E" bond orange triplicate stubs, in order to verify accuracy thru the Federal Reserve Bank and the United States Treasury.

To receive full credit for bonds sold between October 29th and December 8th, you will submit to your State Exhibitor Chairman a statement listing in detail the total number of "E" bonds sold in each denomination.

4. THE FINAL REPORT FORM, which is attached, must be filled in, signed and mailed to your STATE EXHIBITOR CHAIRMAN not later than midnight, December 31st, 1945, together with triplicate stubs for all "E" bonds sold.

5. Selection of one theatre manager nominee from each state for the "FLIGHT TO LONDON" contest will be made by the State Exhibitor, State Distributor, State Publicity and State War Finance chairmen.

6. Upon receipt of the records by the National Victory Loan Committee, the state winners, totaling forty-eight theatre managers, will have their submitted bond sales records audited by Price, Waterhouse and Company, who will select the SIX CONTEST WINNERS, one from each of the six Victory Loan regional districts.

7. THE SIX WINNERS WILL BE SELECTED ON THE BASIS OF THE HIGHEST PERCENTAGE RATIO OF "E" BONDS SOLD TO THE NUMBER OF SEATS IN THE THEATRE.

The $25 "E" Bond is to be the bond per-seat unit basis. For example, one $25 "E" Bond equals one unit; one $50 "E" Bond equals two units; one $100 "E" Bond, equals four units. The $200 Roosevelt Bond equals eight units and so on, etc.

8. Announcement of the SIX WINNERS of the THEATRE MANAGERS' "FLIGHT TO LONDON" contest will be made as soon as possible after the close of the contest.

9. In case of a tie duplicate awards will be given.

VICTORY LOAN NATIONAL COMMITTEE
S. H. Fabian, *Chairman*

Eric Johnston Mulling Solution To 'Locked Out' IATSE Men In Coast Strike

Hollywood, Nov. 27.

Eric Johnston will have another week in which to work out solution for "locked out" IATSE men who are prevented from returning to work because they respected the Conference of Studio Unions picket lines during the Hollywood studio strike. Threat of new picket lines was postponed for a week at request of Johnston so that he can work out negotiations, but the group is promised support from CSU by Herbert Sorrell, who relayed Johnston's request to a meeting held here Sunday (25) night.

IATSE refused to reinstate men to studio jobs following strike settlement on grounds that the union was not on strike and men did not have the right to refuse work. IA claims they forfeited jobs and must wait for changes through regular employment channels.

Sorrell has promised this group, which involves slightly more than 40 members, that CSU would respect their picket lines if they were thrown around studios. Conference of Studio Unions meeting also heard that prospects for Screen Players Union looked as though they might become possibilities within week, with producers clearing a pact.

Group also heard speeches from radio folk who told of dangers of Congressional legislation now going on which might stifle "free air" and would set up controls for liberal commentators. Sam Balter told of being tossed off the air for holding "liberal" views, and he spoke against clamping down on communication channels by censorship aimed at free speech and expression. A resolution was passed condemning KFI (Los Angeles) for assertedly tossing free expression of opinions from air and proposed legislation that would muzzle commentators. Over $500 was contributed to aid in the fight by members.

HERBERT YATES HEADS MERGED 3 COMPANIES

Following recent approval of a plan to consolidate three Herbert J. Yates-controlled companies into Republic Pictures Corp., at a meeting of the board on Monday (26), Yates was elected president of Rep and chairman of the board. Corporation merges into it Consolidated Film Industries, Inc. and Setay Co., Inc. Consolidation was okayed at a stockholders' meeting of Consolidated in Wilmington, Del., on Oct. 19 last.

James R. Grainger, former president and general sales manager for the old Rep company, was elected exec v.p. Walter L. Titus, Jr., Edward L. Walton, Arthur J. Miller and John O'Connell were elected v.p.'s, while Herbert J. Yates, Jr., was made treasurer; Joseph E. McMahon, secretary; A. E. Schiller, N. K. Loder, Ira Johnson and Robert V. Newman, assistant secretaries. Richard Rogers and Robert V. Newman were made assistant treasurers.

Members of the new board setup are: Yates, Sr. and Jr., Grainger, Walter W. Vincent, Carleton A. Connell, Walter P. Stevens, James E. MacPherson, Albert W. Lind, Frederick R. Ryan, Titus, Walton, Miller, William German and John O'Connell.

Final hearing on the proposed merger will be held in Dover next January instead of Dec. 3, as originally planned. Motion brought by minority stockholders in Los Angeles to restrain the proposed merger has been denied and in the opinion of majority stockholders the merger will be approved.

Flock of Pix Returners

Flock of show biz personalities are heading back to the Coast this week after winding up their affairs in New York.

List includes agents Charles K. Feldman and Bill Dover, his associate. Feldman was in N. Y. five weeks and Dover flew in from London Saturday (24), where he set up the deal for an interchange of American and British film stars with British agents.

Also returning to the Coast are Louis B. Mayer, accompanied by Howard Strickling, M-G studio publicity chief, either today (Wednesday) or tomorrow, and S. Sylvan Simon, Metro director, who plans to return Friday (30) after a week's stay.

Harrison's Harem

Hollywood, Nov. 27.

Rex Harrison, recently imported from London, draws 14 wives in his first Hollywood venture, "Anna and the King of Siam," at 20th-Fox.

Linda Darnell and Gale Sondergaard play No. 1 and No. 2 wives respectively. Others are Buff Cobb, Yvonne Vantrot Rob, Cissy Marr, Sidney Logan, Chabing, Evelyn de Luzuiga, Luisita Mendoza, Marianne Quon, Lillian Mollieri, Rosa del Rosario, Toni Raimondo and Maxine Chevalier.

JENSEN-VON HERBERG'S TRUST SUIT IN SEATTLE

Seattle, Nov. 27.

Charging monopolistic practices and demanding shorter release clearance for suburbans in Ballard and the Auto Row district theatres it operates, Jensen & von Herberg filed suit in Federal court against Evergreen Theatres, National Theatres, Fox Pacific Theatres and the film producers under the Sherman and Clayton acts. The plaintiffs officially are Theatre Investment Co., operating the Bagdad (Ballard) and the Venitian Theatre Co. DuPuis & Ferguson are attorneys for plaintiffs. Damages aggregating $46,158 are asked plus attorney's $20,000 fees.

Major battle is over clearance. Recently Sterling Theatres, in a similar action, won 54-day clearance for its west Seattle suburbans, this being the same as Evergreen's houses in the University district. Bagdad and Venetian clearance now is 98 days, general manager Le Roy Johnson informed VARIETY.

Warners Deny Lust's Suit

Washington, Nov. 27.

Warner Bros. filed a denial in district court to charges brought by Sidney Lust, local exhibitor, that the corporation operated a monopoly in Washington. In addition WB asked dismissal of the suit, claiming it had been improperly served and that the court here lacked jurisdiction.

Lust contends that his theatre and other independents in the city are unable to obtain first-class feature pictures until they're shown in Warner theatres, and asks appoinment of a receiver for dissolution of the WB circuit here.

Attorney Ad Schimel Given Talent Post at U

Adolph Schimel, attorney for Universal in the homeoffice, was named executive to coordinate N. Y. activities in the literary, dramatic and talent field for this week by Nate Blumberg, company prexy. He continues as attorney.

It is U's intent to expand U's eastern story and talent department because of recently announced plans to boost the production budget while further expanding the link between the Coast and N. Y. talent and story activities. It will be recalled that U has acquired a number of properties, some of which are now in production. It is planned to maintain a regular search for both story and talent material.

Schimel has participated in negotiations looking to signaturing of new talent and buying of new stories for the screen.

Working hand-in-hand with Schimel in New York will be Larney Goodkind, who has just returned to his old job as Universal's eastern story editor and in charge of the search for new talent in the east.

Out of the Army several weeks ago, Goodkind has spent the last month huddling with U chiefs on the Coast concerning the company's new policy for the story and talent market. During his Army stint, he retained his hand in show biz by writing, producing and acting in GI shows staged for instructional purposes in camps throughout the country.

RYDER NEEDS RIDER

Hollywood, Nov. 27.

Red Ryder will ride eight more times for Republic during 1946, through a deal with Stephen Slesinger, holder of the screen rights to the newspaper strip.

Studio is looking for a Ryder to succeed William Elliott who has turned dramatic.

Bierwirth, Freston And Kalmine Fill 4 WB Posts; Vigard Made Theatre V.P.

Four posts left vacant in Warner Bros. with resignation of Joseph Bernhard have been filled by appointment of three different men in the organization.

Seat on the Warner board, which Bernhard relinquished on going into a production venture with Milton Sperling, is filled by John E. Bierwirth, president of the New York Trust Co., while Bernhard's former vice presidency goes to Herbert Freston of the Los Angeles law firm of Freston & Files, which represents WB on the Coast.

Harry Kalmine, who succeeded Bernhard as prez and gen. mgr. of Warner Theatres, was elected a v.p. of the Stanley Co. of America, main theatre subsidiary of WB. In addition to his spot on the parent board, Bierwirth was also elected to the directorate of Stanley Co. at a meeting held Friday (23).

Another appointment is that of Abel Vigard, long handling legal matters for the theatre department, who has been upped to a vice presidency of Warner Theatres.

PRICE'S INSIDE TRACK AS ERIC JOHNSTON AIDE

Washington, Nov. 27.

Eric Johnston, MPPDA prexy, will name his new top aide within the next couple of weeks, according to reports from authoritative sources here. Johnston has been working closely with producers on the West Coast in selection of a man to fill the $75,000 job which was first offered to former WPB chairman J. A. Krug.

Johnston has refused to confirm or deny that the man will be Byron Price, former director of the Office of Censorship. However, there is no question that Price is up front among the candidates, a matter which has been inside talk in the industry ever since Johnston and Krug failed to get together.

Ginsberg's N. Y. Sked

While east on a two-week jaunt, Henry Ginsberg, Paramount production head, and William Meikeljohn, talent chieftain at the studio, will cover current shows and look over prospective talent, including people which Boris Kaplan, eastern scout, has lined up.

Coast execs will also huddle generally with Par homeoffice people on production plans, etc.

L. A. to N. Y.

John H. Auer
Wallace Beery.
Mac Benoff.
Dick Berg.
Mel Blanc.
William Boyd.
Grace Bradley.
Judy Canova.
Rudy Dandridge.
Bud Ernst.
William J. Fadiman.
Bryan Foy.
George Frank
Duke Goldstone.
Thomas Gomez.
Tom Harrington.
William Basil Holden.
Joe Kearns.
Hank Ladd.
Charles Laughton.
W. C. Lewellen.
Chick Lewis.
Martin Lewis.
Robert Lippert.
Paul MacNamara.
Ed Marin.
George McManus.
William Meiklejohn.
Lauritz Melchior.
Buster Murray.
Ken Murray.
Gerald F. Rackett.
Joe Rines.
George J. Schaefer.
Paul Small.
John Ward.

N. Y. to L. A.

George Cohen.
Bill Dover.
Charles K. Feldman.
William Goetz.
Samuel Goldwyn.
John LeRoy Johnstone.
Louis B. Mayer.
S. Sylvan Simon.
Howard Strickling.

Sailings

(N. Y. to London)

Alan Collins.
Edward C. Raftery.

(London to N. Y.)

Tootie Camarata.

Baehr Chain Bought by Frank Mantzke In Northwest's Biggest Theatre Deal

Minneapolis, Nov. 27.

In biggest theatre deal here in many decades, Frank Mantzke of Northwest Theatre Service, a theatre film-buying and booking group, and eight of territory's successful independent exhibitors, now owning one or more theatres each, have purchased the Gus Baehr chain of 14 Minnesota and North Dakota theatres, territory's largest independent theatre circuit. Purchase price was undisclosed, but is believed to be in excess of $2,000,000.

Mantzke formerly was Universal branch manager here and later occupied a similar post in Milwaukee. He returned here several months ago and organized Northwest Theatre Service, which will buy and book for Home Theatres, under which name the new Baehr Circuit owners will operate, giving it total of 64 theatre accounts. He will be secretary and treasurer of company, which takes possession Jan. 1.

Included in deal are two theatres in Brainerd, three in International Falls, two each in Thief River Falls, Bemidji and Alexandria, and one in Ely, all in Minnesota, and one in Wahpeton, N. D. All towns are "closed" situations.

Don Buckley, president of Home Theatres, now owns and operates two theatres in Redwood Falls, Minn. Home is negotiating with prominent large theatre circuit executive for post of general manager.

PIX OSCARS BACK ON THE GOLD STANDARD

Hollywood, Nov. 27.

Postwar gold Oscars will return to academy awards presentations this year with replacement of ersatz plaques handed out in 1943-44-45 for technical awards by gold statuettes. Those who received plaques prior to 1943 may have them replaced at own expense. All awards, henceforth, will be statuettes.

Jean Hersholt, academy prexy, announced that only future awards, which will not be given Oscars, will be scientific prizes handed out for development of new techniques and those usually given manufacturing companies.

Gen. Marshall Orders Army Co-op on 'Tokyo'

In connection with "Appointment in Tokyo," which Warner Bros. is distributing at the request of the War Dept., Gen. George C. Marshall, former Chief of Staff, has issued the first order of its kind authorizing the use of military personnel and material to push the picture. Running 52 minutes and chronicling operations of Gen. Douglas MacArthur from the fall of Corregidor to the surrender ceremonies in Tokyo Bay film is slated to open at the Gotham, N. Y., Dec. 7.

Gen. Marshall's directive instructs Army public relations officers to "contact local theatres and offer assistance as well as provide information to theatre managers concerning the War Dept.'s interest in this project."

"Tokyo" goes to theatres without charge as a War Activities Committee picture.

Ingrid's Triple on B'way May Stall WB's 'Saratoga'

So as not to conflict with opposition pictures in which Ingrid Bergman stars, Warner Bros. may not make "Saratoga Trunk" available on general release for several months. Envisaging a run at the Hollywood, N. Y., where it opened last week that may par "Rhapsody in Blue," predecessor, which went 21 weeks, WB may not turn "Trunk" over to the market generally until early summer.

Miss Bergman, who stars in it with Gary Cooper, is currently in David O. Selznick's "Spellbound" and coming up in RKO's "Bells of St. Mary's" (Bing Crosby) which opens Christmas week at the Music Hall, N. Y.

Carey Wilson's Crackup

Hollywood, Nov. 27.

Carey Wilson is undergoing observation and x-rays in the hospital following an automobile crackup yesterday (Mon.). Metro producer suffered back and chest bruises and stiffness.

Although doctors state he apparently has no external injuries, x-rays are being taken to determine whether Wilson has internal injuries.

Bacall Comes of Age

Hollywood, Nov. 27.

Lauren Bacall is now declared adult by a court decree as well as by virtue of turning 21 on Sept. 16 of this year.

Superior court records revealed her request to be exonerated from a savings plan set up for her protection as a minor on grounds that she became a legal adult on marrying Humphrey Bogart last May.

KOSTER'S KERN BIOG

Hollywood, Nov. 27.

Henry Koster draws director duties on the film biography of the late Jerome Kern, to be produced at Metro by Arthur Freed, under title of "Till the Clouds Roll By."

Robert Alton, Broadway dance director, will stage musical numbers for the picture, slated for Technicolor filming.

Buchanan on Coast

Hollywood, Nov. 27.

Harry Buchanan arrived yesterday (Monday) to take over liaison for United Artists with its producers here.

Buchanan replaces John Harkness.

WARNERS FORMALLY REINSTATED IN MPDDA

Formal reinstatement of Warner Bros. into the Motion Picture Producers & Distributors Assn. was announced last week by Eric A. Johnston, association prexy following a meeting of MPPDA directors. Directorate unanimously approved the application filed by Harry M. Warner, company president, asking for reinstatement.

Johnston in commenting on the return of Warners said "this is directly in accordance with my idea of having a united industry."

Fonda's Solo Films With RKO and 20th

Hollywood, Nov. 27.

Henry Fonda has inked with RKO to do one picture annually for five years, first film chore to be "Christabel Caine" opposite Joan Fontaine. Actor also has a similar commitment for five years with 20th-Fox.

"Caine" is due to get away Dec. 3, and Fonda will co-star with Bette Davis in "Ethan Frome" at Warners following RKO film.

Returning Vets to Get Job Break in 16mm.

Recognizing possibilities for expansion in the 16mm. pix field, the Allied Non-Theatrical Film Assn. has devised a special veteran's program to find places in the industry for returning servicemen. To qualify for the placement services, a veteran must have been connected with narrow-gauge films before entering the service or must have received sufficient training in their use while in the Army.

Working directly with the Veterans' Administration, ANFA takes applications from the vets and, if they qualify, places them in the job to which they're best suited. Many comparative newcomers to the field, with sufficient experience to qualify but lacking the knowledge for a top job, are placed as apprentices, etc., where they can learn while working.

Col.'s New Issue

Wall Street investment houses of Hemphill Noyes & Co. and Hallgarten & Co. are planning to issue 75,000 shares of preferred stock of Columbia Pictures at 4½% maturity value to replace the current preferred stock.

The new issue will have subscription rights to the common stock.

Prinz's New York O.O.

LeRoy Prinz, musical producer-director for Warner Bros., now in New York looking over screen properties.

Being groomed for spot similar to Arthur Freed's at Metro.

Chi 16mm. Producers Feel Shortage Of Scripters Because of Low Pay

Chicago, Nov 27.

Complaints of a shortage of script and scenario people are currently being heard from the 16mm. film industry here. Seems that local radio, an easier and more lucrative field, is the magnet attracting the majority of 16mm. fugitives, while the more ambitious penmen are heading for the greener pastures of Hollywood.

A better than average writer of commercial film scenarios earns in the neighborhood of $600 monthly, with the majority accepting considerably less. By comparison, top radio script people receive four to five times that amount, and lesser lights are up accordingly. Those who land in the west coast film colony can look forward to a similar increase over previous income.

As a result, 16mm. outfits, starved for experienced talent at best, are finding it necessary to hire untrained people to augment depleted writing staffs, and to build them from the bottom in the angles of the trade. Unlike the average radio or screen writer, the scripter for industrial films must be a combination cost accountant, salesman and writer. From the very beginning of the client contact, he travels with the production man, studying the customer's methods to determine the pitch used in presenting the subject. After working with the department heads concerned, he must know cost angles well enough to write a film that falls within the production budget.

However, only a few of the leading companies in 16mm. industry can boast of scenario staffs that are solid with experienced writers. The situation is expected to improve as service dischargees begin a mass job-hunt. Film crews, combat as well as instructional, received extensive practical and theoretical training in all phases of movie-making from experienced hands during their stint in the service. How much their return will alleviate the present condition depends largely upon the willingness of the exclusive craft unions to permit them to enter the industry.

INDUSTRIAL PRODUCERS BUILDING N.Y. STUDIO

Stanley Neal, prez of Associated Filmakers, Inc., erecting big motion picture studio in Yonkers, N. Y., said to be the first studio in the N. Y. area large enough for Hollywood producers to film eastern locale stories. It will be completed in April 1946 and will be essentially a rental studio for Hollywood producers.

Seven acres will provide room for permanent standing sets and every modern technical device, in addition to stages of various sizes from the largest, 100 by 80 feet, to those of 60 by 50 feet, complete with modernistic dressing rooms.

Founded in 1940 by Stanley Neal to produce sponsored films, and recently joined by former legit producer, W. Horace Schmidlapp, Associated Filmakers has produced 80 35mm feature pictures, and is now completing three full-length pix for industrial firms. "Every Two Seconds," a Blue Cross campaign film now playing the Texas Interstate Circuit, will be shown in the N.Y. suburban RKO houses next week.

U.S., British Producers Bid for Lawrence Yarn

London, Nov. 27.

American and British producers are fighting for film rights to "A Star Dances," the Gertrude Lawrence autobiography, with Paramount, Universal, RKO and J. Arthur Rank already having put in bids.

Rank wants to produce film in London, with Vivien Leigh and Laurence Olivier in top roles.

Raftery Finally Off

Plagued by gremlins fooling around with the engine somewhere over Hartford, Conn., Saturday (24), the plane carrying Edward C. Raftery, UA prexy, to London was forced to turn back to LaGuardia Field, N. Y. Raftery finally left for London Monday (26) morning to join Grad Sears, UA veepee over sales, who flew over last week.

Raftery is due back in the U. S. on Dec. 16. Sears plans to stay over until about Dec. 25.

Tint Stalls Borzage Pic

Hollywood, Nov. 27.

Frank Borzage's recently completed picture, "I've Always Loved You," will not be released by Republic until next autumn, because of crowded laboratory conditions at Technicolor. Film had been slated for February distribution, but will not be tinted in time.

Another result of the traffic jam in the Technicolor plant is that Republic will film "In Old Sacramento" in black-and-white instead of color, as originally planned.

Col. Hicks on 16mm. Future Markets

Close-Up, house organ of Army Signal Corps, quotes Lt. Col. Orton H. Hicks, distrib director of the photographic division, as saying that the idea of producing entertainment pix solely for the 16mm. field is sheer nonsense." Hicks believes that the only real profit to be made from narrow-gauge entertainment films will come through supplementary foreign distribution of regular 35mm. productions, and expects the major studios to handle their own distribution of these through their exchanges.

"No one can consistently produce for $20,000 or $30,000 the same quality picture into which the major companies put from $200,000 to $2,000,000," Col Hicks was quoted. "If by some fortuitous combination of skill and luck a sleeper is produced at this low budget, you can bank on its owner withholding it from the 16mm. market until he has exploited its full 35mm. possibilities."

Signal Corps distrib head expects the majors to make every effort to induce the present 35mm. exhibs to open 16mm. houses, or establish 16mm. mobile operations for sparsely-settled communities. He predicted that the supply of adequate projection equipment will not be much of a problem for 16mm. men in the future and that the trend is likely to be away from the "all-purpose" models now flooding the market to specialized models for small classrooms or large auditoriums.

Lum 'n' Abner Finish RKO-Votion Pic Pact

Hollywood, Nov. 27.

Chet Lauck and Norris Goff washed up their six-picture deal on the RKO lot with the completion of their "Lum 'n' Abner" film, "Partners in Time." Although the pictures were made under the Jack Votion Productions banner, Votion has been serving in the Army for the last four years, with Ben Hersh doing the producing.

Next picture for the radio duo will be a musical, with Hersh producing on his own, probably for RKO release.

Bell & Howell Fire

Chicago, Nov. 27.

A fire of undetermined origin broke out in a stockroom at the Bell & Howell factory, Lincolnwood, Ill., Saturday (24) causing damage of more than $10,000 before local firefighters arrived to douse the flames with chemicals.

Telephone strike existing at the time delayed the alarm until an entire stockroom of raw materials used in the manufacture of equipment was destroyed. Spread of fire was prevented by firemen as employees filed out in an orderly manner. No one was injured.

MacNAMARA'S HOP EAST

Hollywood, Nov. 27.

Paul MacNamara, advertising and publicity director for David O. Selznick, planes to N. Y. tonight. Will be his first trip east since taking over job. Is to confer there with Neil Agnew and Jack Goldstein on advertising and publicity campaign for "Duel in the Sun," scheduled for an April release.

MacNamara will be gone for about a week.

Rodgers Finally Able To Bring Metro's Field Force in for N.Y. O.O.

Long wanting to make the move but deferring it due to wartime conditions, transportation problems, etc., William F. Rodgers, Metro's distribution v.p., has worked out plans to bring all of the company's film salesmen into New York for meetings and to give them an opportunity to familiarize themselves with homeoffice departmental operations, meet execs, etc. Field exploitation men will also be brought in.

Last year Rodgers staggered visits to N. Y. of all branch managers, and Bill Ferguson, head of the exploitation division, did the same. At that time the Metro v.p. was interested in also bringing in salesmen but deferred it for aforesaid reasons.

Rodgers now feels the time is ripe to have the field men in for a week of meetings and h.o. contacting as well as to give them an opportunity to study everyday problems which are met by the various departments and personnel identified with them.

Under plans not all salesmen will be brought in at once. First group, comprising men in the eastern and central territories and numbering 35 men, will come in for the week of Dec. 2, while the second bunch, working the rest of the country and comprising 30 sellers, will come in at a later date, yet to be set. It may be after the first of the year for the second group.

M-G STARTS 16MM PLAN IN 7 S.A. COUNTRIES

Hollywood, Nov. 27.

Metro's new 16mm film policy goes into action Feb. 1 in seven Latin American countries: Mexico, Cuba, Puerto Rico, Panama, Venezuela, Chile and Argentina.

Meantime territorial division heads in each country will be trained here for handling the project. Traveling units, known as Metrobiles, will serve the natives in the hinterlands, but will not interfere with 35mm exhibitors in whatever country they are maintained.

Lt. Col. Arthur B. Krim Also Treasurer of NSS

Lt. Col. Arthur B. Krim, of the law firm of Phillips, Nizer, Benjamin & Krim, who served as general counsel for National Screen Service before entering the Army, from which just released, has been elected treasurer of the company. Takes over duties formerly handled by Toby Gruen and Jack Leo, both of whom retired from NSS some time ago.

Krim will also represent NSS as general counsel and retain his partnership in the Phillips firm.

Newsreel Theatres Head Forms Educ. Film Outfit

Lt. Cdr. W. French Githens, head of the Newsreel Theatres, Inc. (Embassy group), just out of the Navy, this week announced formation of National Educational Films, which will turn out films designed to meet public education needs. Githens, in the Navy the last three years, has key officers of the U. S. Navy's Training Film branch as associates in the new venture. It was explained that these executives, originally associated with outstanding universities and colleges of the country, helped in the Navy's program because of their previous training in visual education work.

Lt.-Cdr. Grant Leenhouts, who formerly was in charge of planning and production for the Training Film and Motion Picture Branch of the Navy, is g.m. of the new company. Lt.-Cdr. Harold B. Roberts, formerly of Stanford and College of Idaho, is coordinator of education and planning. Lt.-Cdr. Herbert R. Jensen, formerly Minnesota U's visual education service, has been made director of research. Region directors of National Educational Films picked so far are former Navy men who, previous to entering the service, were identified with college visual education work. Key writers and directors also will come from the motion picture activities group of the Navy.

Leserman West 15th

Carl Leserman, his deal with Ben Bogeaus set, heads for Hollywood Dec. 15.

He will shuttle back and forth as veepee of Bogeaus (also David Loew) productions.

OSS Pair to 20th

Hollywood, Nov. 27.

Louis de Rochemont, producer of "Diplomatic Courier" at 20th-Fox, has added Peter Ortiz and W. Aubrey Nelson, formerly of the Office of Strategic Services, to his production staff.

Pair will function as technical advisers as well as production aides. Picture deals with inside stuff handled by OSS during the war.

WB Stock Climb Augurs Dividend

Recent climb of Warners common stock to the highest level in more than 10 years is taken to mean in Wall Street that the company is now seriously considering a dividend on these shares. The Warner Bros. common went to $30 this week after soaring to successive new highs in the past 10 days.

While actual declaration of a common divvy may not come at once, it was pointed out in financial circles that there are three other factors contributing to the recent strong showing of common shares. First of these is the refinancing at low interest. Figured that Warners has been able to save close to $1,000,000 in annual debt charges because of this extensive refinancing program launched this week. All mortgages of the corporation were converted into bank loans bearing 2% interest. These loans supplant the old mortgage setup which was costing the company 3½-6% interest.

Second factor in the rapid rise in Warner shares has been the anticipated saving as a result of the repeal of the excess profits tax. While the company, like other corporations, will not feel the effect of this saving until after next Dec. 31, when the excess profits levy is eliminated, this is being discounted in advance by the climb in the price of shares. Third factor is the fact that Warners has a strong backlog of features available for release in the strong winter boxoffice period.

Warners redeemed its entire preferred stock issue about a year ago, leaving only the common shares. This stock stands to benefit from the improved earnings position after annual debt charges are covered. There are about 3,801,000 shares of common now outstanding. This makes a modest initial distribution as likely. However, talk in Wall Street is that a $1 regular and $1 extra may be declared.

Honolulu C. of C.'s Tourist Pitch Via Pix

Taking advantage of the greatly-expanded 16mm. projection facilities in the U. S., the Honolulu Chamber of Commerce has contracted with a 16mm. producer for an information and entertainment film in Kodachrome. Primary purpose of the picture will be to attract permanent residents, as well as tourist trade, to the Hawaiian Islands.

Film is to be a musical of approximately 3,000 feet and the Honolulu Chamber is presently dickering with American 16mm. distributors to get it released both in this country and in Canada. Understood that a silent version will also be made available for lecturers.

Nobel Dinner Set

Several show biz personalities slated to speak at the Fifth Nobel Anniversary at the Hotel Astor, N. Y., Dec. 10.

Harry M. Warner, Pearl S. Buck, Norman Corwin and Richard de Rochemont are among those invited to present their views on "Winning the Peace."

BERTA KASLOW'S SHIFT

Berta Kaslow, who recently resigned from the literary department of the William Morris agency, N. Y., has joined United States Pictures as story editor.

USP is a new outfit headed by Joe Bernhard and Milton Sperling, son-in-law of Harry M. Warner.

Classroom and Education Films Being Oversold, Say Vet 16mmers

Chicago, Nov. 27.

Rosy future painted for classroom and educational pix has been more than slightly overblown by new promoters, bigtime and otherwise, who apparently have visions of flash cash and a quick operation, according to some of the solid citizens of the local 16mm. film industry.

Executives of EBFI, Bell & Howell, Filmcraft, Ideal Pix and other outfits which have been in the trade for upwards of 20 years, are taking a skeptical view toward claims made by mushrooming producers who say they can put out any where from 50 to 100 films in the next year, and who are at the moment offering pix in their catalog that are non-existent. By present standards, production schedules proposed by these companies are overambitious, since until now the shortest production time on record for a single classroom film is five days, with the majority running into several months, discounting the time which must be spent on research.

One group in particular, an offshoot of a youth magazine, has undertaken a national advertising campaign through various trade publications in an effort to draw subscriptions from the school systems to entire blocks of films that are as yet unmade. Many feel that the 16mm. educational film industry is being badly hurt by the overselling policy of the new entries. Schools which have been fortunate enough to raise appropriations for films find themselves buying nebulous productions, slowing up circulation of pictures already produced.

Biggies in the 16mm. pond admit that the educational and classroom film end can easily double its present grosses, but say that still wouldn't make it a big business. Encyclopedia Britannica, among leaders in the classroom field for better than 20 years, can boast of little more than $500,000 a year gross intake.

Educating the educators to the uses of pix is one of the trade's biggest problems. In the nation's 220,000 schools there are slightly more than 17,000 projectors, the majority of which are in the high schools, which have less than one-third of the nation's pupils. Research has shown that innovations in schools require close to 15 years to take, and right now the visual education budget of the average school is less than $100 a year, and that includes maps, slides, strip films, and layouts, as well as movies.

Teachers themselves have squawked on the grounds that pay hikes should come before other expenditures and that, in any case, present projectors are too complicated and heavy for them to handle. Coupled with the usual difficulties in procuring school boards' approval, these facts add up to one conclusion for the old hands in the trade: widespread acceptance of classroom films is going to require plenty of fundamental research and groundwork and will be the result of a gradual and slow growth.

PIX THE CONVINCER IN SELLING CHICAGO

Chicago, Nov. 27.

Power of films to clinch an argument is strongly illustrated in word received from the five Chicago newsmen accompanying Chi's Mayor Edward J. Kelly on his mission to London to sell the United Nations Organization on this city as UNO world headquarters. Of the various cities throughout the world sending delegates for that purpose, Chi's the only one that sent movies of itself, and "this fact fascinates everyone," according to the report.

The 16mm. color films show the proposed site for UNO and Chi's "front yard," as opposed to the Hollywood gangster version.

LOW JOINS RAY-BELL

Minneapolis, Nov. 27.

Lt. R. G. Low, recently returned after 28 months in the Pacific as communications officer of the USS Sigourney, appointed head of the scenario department of Ray-Bell Films, Inc., Twin City commercial film producers.

Robert E. Whitney, another Navy veteran, will head the producers' service department.

A Record A Day

for 98 Days

Jennifer Jones

In Hal Wallis Pro

The 14-week run of "Love Letters" at the N. Y. Rivoli has made unique Broadway history.

Since the all-time-record opening on August 25, each week and each day has topped all corresponding figures in the 27-year history of this famous theatre.

This phenomenal business has been reflected in other key engagements throughout the country.

Naturally when *you* play "Love Letters," you will give it the playing time and promotion worthy of one of the great money-makers of all time.

Phenomenally yours,
Paramount

Joseph Cotten

"Love Letters"

Production

with ANN RICHARDS and Cecil Kellaway · Gladys Cooper · Anita Louise · Robert Sully
Directed by William Dieterle · Screen Play by Ayn Rand · A Paramount Picture

The Bells of St. Mary's
(SONGS)

Hollywood, Nov. 24.

RKO release of Rainbow Productions, produced and directed by Leo McCarey. Stars Bing Crosby, Ingrid Bergman; features Henry Travers, William Gargan, Ruth Donnelly, Joan Carroll, Martha Sleeper, Rhys Williams, Dickie Tyler, Una O'Connor. Screenplay, Dudley Nichols from story by McCarey; camera, George Barnes, Vernon L. Walker; editor, Harry Marker; score, Robert Emmett Dolan; songs, Douglas Fowler-A. Emmett Adams, John Burke-James Van Heusen, Grant Clarke-George W. Meyer. Tradeshown Los Angeles, Nov. 20, '45. Running time, **126 MINS.**

Father O'Malley ..... Bing Crosby
Sister Benedict ..... Ingrid Bergman
Bogardus ..... Henry Travers
Patsy's F. ..... William Gargan
Sister Michael ..... Ruth Donnelly
Patsy ..... Joan Carroll
Patsy's Mother ..... Martha Sleeper
Dr. McKay ..... Rhys Williams
Eddie ..... Dickie Tyler
Mrs. Breen ..... Una O'Connor

"The Bells of St. Mary's" is boxoffice for all situations. Warmly sentimental, it has a simple story that hits home, is leavened with many laughs and, on all counts, bears comparison with "Going My Way," last season's b.o. winner. It has the name value of Bing Crosby and Ingrid Bergman to assure a fast start at the b.o. and entertainment plus to keep the ticket sales strong all down the line. Leo McCarey, who demonstrated his ability to combine wholesome sentiment into a potent attraction with "Going My Way," duplicates that ability as producer-director on this one.

Bing Crosby's Father O'Malley is the same priest character seen in "Way," and "Bells" tells of his new assignment as parish priest at the parochial school, St. Mary's. Plot opens with a chuckle as he's warned that he will be surrounded with nuns and moves swiftly through laughs and tears to the completion of his assignment. Story tells of how he aids the nuns' prayers for a new school building with a more practical application of guidance; steers a young girl through an unhappy domestic situation, and brings the parents together again. It's all done with the natural ease that is Crosby's trademark.

Ingrid Bergman again demonstrates her versatility as the sister in charge of the parochial school. Her clashes with Crosby—all good-mannered—over proper methods of educating children and authority, her venture into athletics, and coaching of a youngster to return a good left hook instead of the other cheek, are delightful moments that will have an audience alternately laughing and sniffling.

Dudley Nichols scripted from the McCarey story, and plot tells of the nuns' efforts, through prayer, to convert a crabby business man into a benefactor. He has erected a modern building next to the school and wants to take over the parochial property for a parking lot for his employees. The nuns believe that he intends to give them his building for use as a school. Neat air of suspense is injected around this premise as neither knows what the other is about. Father O'Malley deftly switches the situation to come out the perfect answer for the prayers.

Picture is packed with many simple scenes that tug at the heart and loosen the tears as directed by McCarey and played by the outstanding cast. The impromptu Christmas play staged by a group of children is socko for appeal. Crosby's singing of "Adeste Fidelis," the title song, and "O Sanctissima" with a children's choir, and his solo work on "Aren't You Glad You're You" and "In the Land of Beginning Again" is another bright spot. William Gargan and Martha Sleeper are standouts in their brief scenes as the separated parents of Joan Carroll.

Henry Travers, the grumpy millionaire; Ruth Donnelly, a nun; Rhys Williams, a doctor; Dickie Tyler, who learns the art of fisticuffs from Miss Bergman, and Una O'Connor, his mother, are among the others in the cast who contribute to the genuineness of the picture.

George Barnes' camera work is outstanding, as is Robert Emmett Dolan's music score. Other technicl functions are on the same high level in helping to measure this one to top boxoffice standard. *Brog.*

A Walk in the Sun

20th-Fox release of Lewis Milestone production, directed by Milestone. Stars Dana Andrews; features Richard Conte, George Tyne, John Ireland, Lloyd Bridges, Sterling Holloway, Norman Lloyd, Herbert Rudley, Richard Benedict. Screenplay, Robert Rossen, from novel by Harry Brown; songs, Millard Lampell and Earl Robinson; score, Freddie Efrem Rich; editor, Duncan Mansfield; camera, Russell Harlen. Previewed in N. Y., Nov. 23, '45. Running time, **117 MINS.**

Sgt. Tyne ..... Dana Andrews
Rivera ..... Richard Conte
McWilliams ..... Sterling Holloway
Friedman ..... George Tyne
Windy ..... John Ireland
Porter ..... Herbert Rudley
Tranella ..... Richard Benedict
Archimbeau ..... Norman Lloyd
Sgt. Ward ..... Lloyd Bridges
Caraway ..... Hunta Hall
Hoskins ..... James Cardwell
Rankin ..... Chris Drake
Tinker ..... George Offerman, Jr.
Trasker ..... Danny Desmond
Cousins ..... Victor Cutler
Judson ..... Steve Rodie
Johnson ..... Al Hammer
Sgt. Halverson ..... Matt Willis
Lt. Rand ..... Robert Lowell
Giorgio ..... Anthony Dante

Ex-GI Harry Brown has achieved somewhat of a reputation during the past war years as a writer to be reckoned with, as his books, "Pfc. Artie Greengroin" and "A Walk in the Sun," have indicated. Add to that his first play, "A Sound of Hunting," which last week received some commendable notices when it opened on Broadway. But as a film, "Walk" is not so sunny.

"Walk," like his other works, is distinguished for some excellent, earthy GI dialog, but the author has failed to achieve a proper fusing of dialog and situation. Too frequently he is given to spieling the colorful talk of the enlisted man, and thus allows his yarn to flounder. He is content, seemingly, to allow GI talk to encompass all else. Coupled with the fact that this pic has little feminine interest—there isn't a gal in the film—and the fact that it's evading an escapism from war themes that audiences in these times are likely to seek, boxoffice chances of "Walk" are limited. Dana Andrews is the film's only name.

Film concerns an operation by a platoon of American soldiers after they hit the beach at Salerno. They're detailed to wipe out a farmhouse and its Nazi occupants. That's the major element of the story, such as it is, and the rest of the pic is mostly concerned with reactions of the GI's to the conditions under which they're fighting, their thoughts, and so forth.

Almost two hours of talk is a lot of talk. While much of it cannot be questioned from the standpoint of realism, the pic, because of the excessive dialog, occasionally becomes tiresome. Stories with "colorful" gab of the enlisted man have long since become part of the scenarist's schedule of vital statistics.

Andrews gives one of his invariably forthright performances as a sergeant, and the rest of the impressive cast know their way around a script. And that holds particularly true of Richard Conte, who, perhaps, has the best lines.

Lewis Milestone has both produced and directed well. Millard Lampell and Earl Robinson have written a war-themed, catchy ballad that punctuates the unspooling at intervals, via an off-screen baritone voice.

The author is certainly one still to be heard from at his best. Right now his formula of well-written characters and dialog is at the expense of his story. And the play's still the thing. *Kahn.*

Miniature Reviews

"Bells of St. Mary's" (RKO-Rainbow). Boff boxoffice, with Bing Crosby and Ingrid Bergman.

"A Walk in the Sun" (20th) (one song). Dana Andrews is lone name in GI war yarn.

"Vacation from Marriage" (M-G). Expert English-made comedy drama with excellent prospects for American market.

"Getting Gertie's Garter" (UA). Mild farce that shapes okay for double-bill situations.

"A Game of Death" (RKO). A chillerdiller for horror film fans, geared for double bills.

"The Lost Trail" (Mono). Johnny Mack Brown, Raymond Hatton in a so-so western.

"The Wicked Lady" (Eagle-Lion). Margaret Lockwood, James Mason, Patricia Roc in vivid English picture; costume meller not rated strong enough for American first-runs.

"Sensation Hunters" (Mono). Weak melodrama.

"Brief Encounter" (Eagle-Lion). Noel Coward playlet and production effort make this a top-bracket British vehicle; a likely U. S. entry.

Vacation From Marriage
(BRITISH-MADE)

Hollywood, Nov. 24.

Metro release of Alexander Korda production (M-G-M-London Films). Stars Robert Donat; features Deborah Kerr, Glynis Johns, Ann Todd, Roland Culver. Produced and directed by Alexander Korda. Screenplay, Clemence Dane and Anthony Pelissier; camera, George Perinal, Percy Day; editor, E. B. Jarvis; score, Clifton Parker. Tradeshown Nov. 20, '45. Running time, **92 MINS.**

Robert Wilson ..... Robert Donat
Catherine Wilson ..... Deborah Kerr
Dizzy Clayton ..... Glynis Johns
Elena ..... Ann Todd
Richard ..... Roland Culver
Mrs. Hemmings ..... Elliot Mason
Mr. Staines ..... Eliot Makeham
Mr. Hargrove ..... Brefni O'Rorke
Chemist ..... Ivor Barnard
Petty Officer ..... Henry Longhurst
Webster ..... Billy Shine
Essex ..... Billy Thatcher
Gordon ..... Brian Weske
Irene ..... Rosamund Taylor
Bill ..... Harry Ross
Charlie ..... Edward Rigby
Minnie ..... Muriel George
A.R.P. Warden ..... Vincent Holman
Commander ..... Allan Jeayes
Stripey ..... Leslie Dwyer
Scotty ..... Caven Watson
Jeannie ..... Jeanne Carre
Meg ..... Molly Munks

"Vacation From Marriage" is first of the Metro-London Films productions slated for release in this country. It's a good example of film entertainment using best points of Hollywood and British picture-making and should find a ready spot in the U. S. market. Produced and directed in London by Sir Alexander Korda, film's excellent cast is headed by Robert Donat to aid the marquee values, and it points its entertainment for general appeal in all situations.

The plot has a war background but deals less with fighting than it does with the change wrought in a rather stuffy British couple after three years of wartime living. Donat is a milquetoast English clerk whose young dreams of travel and adventure have been smothered under columns of figures. Deborah Kerr is his femme counterpart. Donat becomes a member of His Majesty's navy, and his wife, seeking escape from her humdrum existence, becomes a Wren. They are separated for three years and during that period gradually change into human beings, eager for life. After sea-fighting, shipwreck and heroism, Donat returns to London to meet his wife. Neither can see a life together with the other, not realizing that each has changed for the better. In these scenes, as each journeys towards London and mentally strengthens himself to ask for a divorce at the first meeting, Korda has put plenty of warmth in the comedy and the leads play it to the hilt.

Script skillfully blends comedy and drama with no undue emphasis on either, and Korda keeps the pace considerably faster than usually found in English films. Donat's character delineation is a smoothly turned job that creates plenty of interest. Outstanding also is Deborah Kerr as his mild wife who becomes a pinup girl—English version. Glynis Johns makes her role of the Wren friend to the dowdy wife a joy, and Ann Todd has an outstanding sequence as the nurse who advises Donat. Also good is Roland Culver, a sailor friend.

Production is never seemingly lavish and lends a natural background for the screenplay by Clemence Dane and Anthony Pelissier. Georges Perinal's photography, the score and editing are all of high technical order. *Brog.*

Getting Gertie's Garter

Hollywood, Nov. 23.

United Artists release of Edward Small production. Stars Dennis O'Keefe, Marie McDonald; features Barry Sullivan, Binnie Barnes, J. Carrol Naish, Sheila Ryan, Jerome Cowan, Vera Marshe. Directed by Allan Dwan. Adaptation and screenplay by Dwan and Karen De Wolf from play by Wilson Collison and Avery Hopwood; added dialog, Joe Bigelow; camera, Charles Lawton, Jr.; editors, Walter Hannemann and Truman K. Wood. Previewed Nov. 21, '45. Running time, **73 MINS.**

Ken ..... Dennis O'Keefe
Gertie ..... Marie McDonald
Ted ..... Barry Sullivan
Barbara ..... Binnie Barnes
Patty ..... Sheila Ryan
Charles (butler) ..... J. Carrol Naish
Billy ..... Jerome Cowan
Anna (maid) ..... Vera Marshe
Cluney ..... Donald T. Beddoe
Winters ..... Frank Fenton
Dr. Clark ..... Richard Le Grand

Broad farce with laughs for general audiences. This remake of the old stage farce of same title has been given considerable production polish by Edward Small and expert casting to make it fit well for the double bill situations.

Plot is no more plausible on the screen than it was on the stage but bedroom touches and sheer frenzy of the slapstick comedy are certain for chuckles. Allan Dwan's direction keeps it moving fast and comedy ability of Dennis O'Keefe as the absent-minded scientist is a distinct aid.

O'Keefe is seen as the now-married scientist seeking to recover a jeweled garter which he had given a pre-marriage sweetie. The ex-love, about to marry O'Keefe's best friend, decides she should keep the garter—just in case—and her concealment, plus the scientist's frenzied efforts to recover, without his wife finding out, keeps the young man in continual hot water. Comedy is emphasized by the many compromising situations the search leads to and the misunderstandings that develop.

Marie McDonald matches O'Keefe in the comedy as Gertie. Her work indicates plenty of promise. Sheila Ryan also is seen to advantage as the wife who misunderstands her husband's antics. Barry Sullivan shows well well as the fiance. Other cast stalwarts include Jerome Cowan, Binnie Barnes, J. Carrol Naish and Vera Marshe.

Edward Small's production guidance has shaped the picture expertly for the market, giving it a topnotch dressing. Camera work, sets, editing, etc., are first rate. *Brog.*

A Game of Death

RKO release of Herbert Schlom production. Features John Loder, Audrey Long, Edgar Barrier, Russell Wade. Directed by Robert Wise. Screenplay, Norman Houston from story by Richard Connell; music, Paul Sawtell; editor, J. R. Whittredge; camera, J. Roy Hunt. At Rialto, N. Y., week Nov. 23, '45. Running time, **72 MINS.**

Rainsford ..... John Loder
Ellen ..... Audrey Long
Kruger ..... Edgar Barrier
Robert ..... Russell Wade
Whitney ..... Russell Hicks
Captain ..... Jason Robards
Pleshke ..... Gene Stutenroth
Carib ..... Noble Johnson
Helmsman ..... Robert Clarke

"A Game of Death" is a remake of "The Most Dangerous Game," filmed by RKO in 1932 from Richard Connell's short story of same title and basic format of screenplay. Despite implausibility of yarn, it has expert direction and some good acting to make it a juicy horror cantata that should do moderately well.

Edgar Barrier portrays a big game hunter who becomes surfeited by his expertness in bringing down beasts of the jungle and has a maniacal desire to hunt humans instead. He appropriates an island, where he and two servants are the sole inhabitants, and then plots shipwrecks to bring his human quarry to the island. After putting them up at the menage for several days, he scares them into the rushes, then embarks on a manhunt to polish them off with his bow and arrow. John Loder, hunter-novelist, is washed in from a wreck and soon penetrates the madman's scheme. Audrey Long and Russell Wade, refugees from previous wreck, are also guests, with the latter selected as next victim of the manhunt. Loder is unable to frustrate Wade's killing but does manage to outwit the maniac and rescue Miss Long.

Loder and Barrier carry the picture with excellent portrayals of implausible roles. Miss Long is okay as the harassed gal, and Wade turns in a neat performance as her brother. Rest are adequate in lesser roles. Robert Wise has directed in a tempo that sustains suspense and accentuates the chillerdiller motif. *Edba.*

'Appointment in Tokyo' the Best Yet

"Appointment In Tokyo," story of the entire Pacific campaign from MacArthur's flight from Bataan to the surrender ceremonies in Tokyo Bay is as tense and exciting a documentary as this reviewer has witnessed. A graphic portrayal of the glorious fight back, it strikes out with dramatic suddenness with no preliminary warmup, to keep one frozen in one's seat for 54 minutes of awe-inspiring warfare on film.

Naval blasting, jungle attack, street fighting, plane strafing, the bloody landing on Leyte, the malicious burning of Manila, the cruel murder of civilians—all is vivid panorama from Army film, map diagrams, captured Jap newsreels and brilliant screen montage. And the effect is stunning. A surging musical score heightens the effect.

Film is so exciting, so punching, so like the thriller of Hollywood, but with all the grim reality added, that one forgets to marvel at the magnificent filming, correlating and editing job that the Army Pictorial Service of the Signal Corps, the Army Air Forces and the Navy, have done. There are absolutely unforgettable moments—the faces of the various soldiers before the Philippine landing; planes struck at sea; dropping bombs filmed from the plane carrying them; the Leyte beachhead.

There are also one or two false moments, such as a sentimental flashback before a battle, or the final two minutes when an unseen choir hymns that the fight must go on. Such moments aren't needed in a story that speaks so eloquently for itself. Perhaps exception might be taken to the frequent shots of MacArthur—but this was MacArthur's battle, with his name as the symbol. These faults are minor in a thrilling documentary that mirrors history in the making.

The hundreds of Signal Corps combat cameramen, who did leonine work in this filming, rate warmest admiration. Praise is due, too, to the War Dept. for presenting, and Warners for distributing. *Bron.*

The Lost Trail

Monogram release of Charles J. Bigelow production. Stars Johnny Mack Brown; features Raymond Hatton, Jennifer Holt. Directed by Lambert Hillyer. Original screenplay, Jess Bowers; camera, Marcel LePicard; editor, Danny Milner. At New York, N. Y., dual, week Nov. 21, '45. Running time, **53 MINS.**

Nevada ..... Johnny Mack Brown
Sandy ..... Raymond Hatton
Jane Burns ..... Jennifer Holt
Ned Turner ..... Riley Hill
John Corbett ..... Kenneth MacDonald
Hall ..... Lynton Brent
Bailey ..... John Ince
Dr. Brown ..... John Bridges
Bill ..... Eddie Parker
Joe ..... Frank McCarroll
Ed ..... Dick Dickinson
Zeke ..... Milburn Moranti
Jones ..... Frank Larue
Mason ..... Steve Clark

A so-so western, "The Lost Trail" features the usual amount of gunplay, chases through the sagebrush, etc. With Johnny Mack Brown and Raymond Hatton for the marquee, picture should fill the bill in the usual slot.

Wells-Fargo express franchise, subject of innumerable westerns in the past, is revived in this one. Action gets off to a fast start in the first sequence as Brown stops a runaway express coach and finds that a gang of outlaws have killed the driver, wounded his aide and made off with the gold shipment. Driving the stagecoach back to town, Brown discovers the line is operated by a young girl, who is having trouble keeping the franchise because of the many holdups.

Hatton then enters the scene as a comic character who is appointed sheriff by the town's bigshot, in reality leader of the outlaw gang, who wants to secure the Wells-Fargo franchise for himself. Denouement has Brown and Hatton revealed as U.S. marshals who round up the gang in a good shooting fray and unmask the leader. With the outlaws subdued, the miners return their shipping contracts to the girl and all ends well.

Brown has developed a noticeable paunch since his all-American football days at the U. of Alabama but still carries off his role as a western hero in convincing fashion. Hatton does well as Brown's foil and Jennifer Holt, daughter of Jack, also shows up to advantage. Lambert Hillyer achieves the necessary rapid-fire pace in direction.

Considine's Second Ankle

Hollywood, Nov. 27.

John W. Considine, Jr., Metro producer, has checked off the lot for the second time and is negotiating a new connection.

Recently Considine has been working on a war prisoner script, "Gripsholm," which will be turned over to another Metro producer.

The Wicked Lady
(BRITISH-MADE)

London, Nov. 16.

Eagle-Lion Distributors release of Gainsborough production. Stars Margaret Lockwood, James Mason, Patricia Roc. Directed by Leslie Arliss. Screenplay by Leslie Arliss from novel, "The Wicked Lady Skelton," by Magdalen King-Hall; additional dialog by Gordon Glennon, Aimee Stuart. At Studio One, London, Nov. 15, '45. Running time, **103 MINS.**

Barbara Worth ..... Margaret Lockwood
Captain Jackson ..... James Mason
Caroline ..... Patricia Roc
Sir Ralph Skelton ..... Griffith Jones
Henrietta Kingsclere ..... Enid Stamp-Taylor
Kit Locksby ..... Michael Rennie
Hogarth ..... Felix Aylmer
Martin Worth ..... David Horne
Cousin Agatha ..... Martita Hunt
Lord Kingsclere ..... Francis Lister
Aunt Doll ..... Amy Dalby
Aunt Moll ..... Beatrice Varley
Mistress Betsy ..... Helen Goss

Producers claim that this story is "set in the days of Charles II." Sets, costumes and a comely bunch of femmes bear out the claim. But the period atmosphere is not convincing.

No question about Gainsborough having spent a lot of coin on this one. Also the cast is unusually strong on names that are known in the U.S. as well as here.

James Mason as a Robin Hood type highwayman manages to suggest the swaggering love-'em-and-leave-'em rascal of an earlier day. He scores in spite of the weak script. The other performance lending credibility to the period comes from Felix Aylmer as an old retainer who tumbles to the villainy of Margaret Lockwood in the title role, and dies at her fair hands.

"The Wicked Lady" as a title is a characteristic English understatement. The way Miss Lockwood shoots, poisons and betrays all who get in her way make that taboo name a modest one. Between murders she steals the fiance of her best girl friend, and then grabs the bridal chamber for herself.

Patricia Roc, the jilted bride, is co-starred because of her work in "Johnny Frenchman." With Griffith Jones, Enid-Stamp-Taylor and England's newest femme star, Michael Rennie, also in the distinguished cast, "The Wicked Lady" will do big business on this side. Its chances in first-run houses in America appear limited.

In a way, "The Wicked Lady" serves a useful purpose. For years London critics have lambasted Hollywood for picturizing England as forever fog-bound, for staging fox hunting in mid-summer, or for showing the Grand National run against a background of waving palm trees. Now a British outfit does a film which distorts 17th century England no less grotesquely.

One can't overlook those buxom beauties who figure in this film. That is unless the U. S. censors use the shears. *Talb.*

Sensation Hunters
(SONGS)

Monogram release of Joseph Kaufman production. Stars Robert Lowery, Doris Merrick; features Eddie Quillan, Constance Worth, Isabel Jewell. Directed by Christy Cabanne. Screenplay, Dennis Cooper from original story by John Faxon; camera, Ira Morgan; editor, Martin Cohn; songs, Jack Kenney and Lewis Bellin; dances, Phyllis Avery. At New York, N. Y., dual, week Nov. 21, '45. Running time, **62 MINS.**

Danny Burke ..... Robert Lowery
Julie Rogers ..... Doris Merrick
Ray Lawson ..... Eddie Quillan
Irene ..... Constance Worth
Mae ..... Isabel Jewell
Helen ..... Wanda McKay
New Davis ..... Nestor Paiva
Mark Rogers ..... Byron Folger
Agent ..... Vince Barnett
Edna Rogers ..... Minerva Urecal

A picture that makes much ado about practically nothing, "Sensation Hunters" is a weakie. Film got laughs in the wrong places from the action fans at the house.

Story concerns a pretty young factory-worker who falls in love with a handsome heel. Thrown out of her home by irate papa when she is innocently caught in a gambling raid, the gal goes to the nightclub where the heel hangs out and talks her way into a chorus job. Rest of plot deals with her rapid degeneration until, when her boyfriend finally throws

(Continued on page 17)

Victory Loan Dances in 500 Cities To Be Gala Finale to Bond Campaign

As the final special event in the Victory Loan Drive, more than 500 cities are already at work on plans for a Victory Loan dance to be held Dec. 8, according to field reports received by S. H. Fabian, national chairman of the film industry bond-selling drive.

At request of James C. Petrillo, president of American Federation of Musicians, union locals are co-operating to put these windup celebrations in behalf of the campaign, and Fabian has urged theatre managers contribute their showmanship in putting these dances across.

Armories, auditoriums, ballrooms, schools, churches and recreation halls are being used for these affairs. All types from barn dances to formals will be run off. In all cases admission is by bond purchase.

Free Plane Trips 'Hypo'

At least 7,100 theatres from all parts of the country are already on record as participants in the competition whereby the six exhibitors who turn in the most outstanding bond selling jobs will receive free plane trips to London, according to S. H. Fabian, national chairman of the industry's bond campaign.

Simultaneously Fabian announced that, due to different methods used by theatres in keeping bond sales records, it has been decided to amplify Rule 3 of the contest so that all E bond sales must be supported by either the orange triplicate stubs or certification from the bank, post office or other issuing agent to the effect that the sale was made by the contestant.

It's urged that managers comply with the amended rule so that results may receive the proper appraisals by the judges. A notice of the change has been airmailed to all theatres in the country

Among territories showing heaviest participation in the contest is the midwest area, headed by John J. Friedl.

Bond Preems Effective

Effectiveness of bond premieres in plugging E Bond sales is being proved all over the country. In the N. Y. area, more than 14,000 Victory E Bonds are expected to be sold in

(Continued on page 17)

20TH-FOX NET WILL PAR LAST YR.'S $12,480,000

Based on present estimates of earnings for the fourth quarter, 20th-Fox believes that its net profit for this year will approximate that of the prior year which totaled $12,480,000.

At a meeting of the board last week 20th announced that earnings of the company and all subsidiaries, including National Theatres and Roxy Theatre, Inc., New York, for the 39 weeks ended Sept. 29 last was $7,529,287 after all charges. These include a reserve for contingencies of $1,000,000. It is not anticipated that there will be any additional reserve for contingencies for the fourth quarter.

After deducting dividends on the prior preferred and convertible preferred stock, the three-quarter earnings this year equalled $3.31 per share on the 1,911,238 shares of common outstanding as of Sept. 29. Increase of 168,398 shares of common between Sept. 23 and Sept. 29 was occasioned by conversion of convertible preferred stock in ratio of 1.251 shares of common for one share of convertible preferred.

Coincident with announcement of earnings, 20th-Fox board last week declared a quarterly cash dividend of $1.12½ per share on outstanding prior preferred payable Dec. 15 to holders of record on Nov. 30, and a quarterly dividend of 37½c per share on the convertible stock payable Dec. 20 to holders of record on Nov. 30. An extra cash dividend of 50c a share, in addition to regular quarterly divvy of 50c, was declared on the common, payable Dec. 20 to stockholders of record on Nov. 30.

Mrs. Eddie Silverman Ill

Chicago, Nov. 27

Mrs. Velma Silverman, wife of Edwin Silverman, president of the Essaness Theatres circuit, is reported "holding her own" at the Meyer House, Michael Reese hospital, following a cerebral hemorrhage last week.

Mrs. Silverman was apparently in good health when suddenly stricken in her home last Tuesday (20).

CHI WORLD WAR II VETS FORMING VARIETY POST

Chicago, Nov. 27.

Formation of the first midwest American Legion post for vets of World War II back at their old amusement jobs is skedded for this week in a meeting at the Variety Club. It'll probably be known as the Variety Post, according to ex-servicemen who've gotten the word around town about the meeting.

Among those due to listen to a member of Cook County Council of the Legion explain how to set up a post, elect officers, etc., are the following (some of whom are new, although most are oldtimers, in show-biz here):

Danny Newman, Oriental theatre; Lou Abramson, Allied; Max Factor, Alliance Theatres; Charley Cooper, Kirsch Theatres; Dave Goldman, Universal; Stan Kramer and Si Axelrod, Warner Bros.; Bill Hunt, VARIETY; Dave Kimmel, RKO; Chris Chin, 20th; Eddie Seguin, Balaban & Katz; Sol Horowitz, Great States; Seymour Gumbiner, Chicago Theatre Supply; Erwin Lang, UA; Myron Rosenstein, Outdoor Display; George Singer, WB Circuit; Victor Bernstein, Monogram; Bernard Mack, Filmack.

Barthelmess Out

Hollywood, Nov. 27.

Lt. Commander Richard Barthelmess received his discharge from the Navy yesterday, after four years' service.

Former silent film star will remain on the naval inactive list.

Connolly Back to 20th

Washington, Nov. 27.

Lieut. James M. Connolly has been released from the Navy after three years' service and returns to his old job as sales manager of the 20th-Fox exchange in Boston.

Connolly was coordinator of Navy Film Distribution for the Navy Photographic Services under Commodore Gene Markey. Previously he was distribution officer for Naval Aviation films.

Tyree Dillard Back

With Metro's legal department many years before going into the Navy, with which he served three years, Lt. Tyree Dillard on Monday (26) returned to Metro to act as liaison between the legal and sales departments. Continuing as a member of the Naval reserves, Lt. Dillard visited all theatres of war in his Navy capacity.

Yeggs Steal Theatre's Safe Containing $150

St. Louis, Nov. 27.

A safe containing $150, stolen from the Normandy, unit of the Wehrenberg-Kaimann circuit, last week was recovered intact by cops after a wild auto chase in which three men, two recognized as ex-cons, made their escape after abandoning the car. The theatre safe was taken from the boxoffice, which had been jimmied open.

Along the route of the chase the cops found another safe, open and empty. It had been looted of $35 and was the property of a feed store. In a shed in the rear of one of the homes of the men sought, cops found a moving picture projector and a slide projection machine. The serial numbers had been filed off and an effort is being made to establish ownership of the property.

$540 Burglary

Thomaston, Conn., Nov. 27.

Thieves removed a 500-pound safe from the Park and rifled it of $450 in cash. The empty safe was found in a cemetery.

Arson to Cover Burglary

Columbus, Nov. 27.

Two local youths, 18 and 17, arrested after officers said the pair admitted setting a fire which caused $110 damage at the Oak Nov. 15 to cover a burglary in the building. A gun stolen from the theatre was found in possession of the two, who admitted setting the blaze to destroy fingerprints and other identification. Pair also admitted series of burglaries in various business places.

9 Loew Promotions On Heels of Death Of David Bernstein

Recent death of David Bernstein, which resulted in the immediate elevation of C. C. Moskowitz, v.p. and director in charge of Greater N. Y. theatre operations, to post of treasurer of Loew's, Inc., 10 days ago, has since then, in rapid succession, been followed by the promotion of eight others. Moving men up within Loew's, as enunciated by Nicholas M. Schenck, president, is in line with company policy to promote from its ranks.

Coincident with upping of Moskowitz to the treasurership, Leopold Friedman, Loew counsel, was made a vice-president. Subsequently during the past week Joseph R. Vogel, v.p. and director in charge of out-of-town theatre operations, plus the Capitol in New York, was named to take command of all Loew theatres, numbering 130. Moskowitz had been operating a total of 72.

Vogel started with Loew's as a part-time usher at the age of 14 at the old Yorkville and later the 7th Avenue in N. Y. Subsequently becoming manager of the Fulton, Brooklyn, he moved up to manage the State on Broadway when 26 and two years later joined the h.o. Loew theatre department.

Coincident with the upping of Vogel, Oscar A. Doob, advertising-publicity director for the Loew circuit, becomes a general theatre exec and chief aide to Vogel in the management of all Loew houses. Doob has been in the ad-publicity post at Loew's for 16 years, to which Ernest Emerling, his assistant, succeeds. Joining Loew's 25 years ago as an assistant theatre manager, Emerling has been Doob's aide for 15 years.

Edward C. Dowden, with the Loew ad department 18 years, formerly in Brooklyn and now exploitation manager at the h.o., succeeds Emerling.

Eugene Picker, for many years with C. C. Moskowitz on buying-booking, has been placed in charge of the N. Y. area circuit operations under Vogel, with Marvin Rosen as his assistant, while John Murphy, long assistant to Vogel, is directly in charge of out-of-town theatre operations for Vogel.

Dan. S. Terrell, publicity chief for many years for Loew's theatres, Washington, appointed by Emerling, to supervise Loew's out-of-town ad and publicity matters. Terrell recently returned from overseas, where he served with the OWI in London, Eire and Belgium.

REVEAL NEW GERMAN SOUND TRACK PROCESS

Washington, Nov. 27.

New German process for sound tracks on films, which may be a real improvement over American processes, was released today (27) by the Dept. of Commerce. Details and diagrams of the "Stereophon" system of sound restoring were made public for general use, the whole German secret being available in a 10c pamphlet.

Report is one of hundreds which have been gathered by American military experts in Germany and are now being offered to American industry.

"The system," said the Commerce Dept. announcement, "is reported as having the important advantage of giving excellent three-channel reproduction of great dynamic range and low noise level with the use of a sound track having a total width of only 2.65 millimeters.

"The recorder has a signal frequency range of 23 to 10,000 cycles; dynamic range of 50 decibals with resort to expansion and compression; distortion of less than 3% over the whole dynamic range film noise of 70 decibals below the greatest amplitude; and a film velocity of 45 centimeters per second."

20th Hits Peak Filming

Hollywood, Nov. 27.

Seven features, the peak load since early spring, are in work at 20th-Fox this week with the start of "Cluny Brown" and "The Dark Corner." Ernst Lubitsch is producing "Cluny" and Fred Kohlmar "Corner."

Others before the cameras on the Westwood lot are "The Shocking Miss Pilgrim," "Johnny Comes Flying Home," "Three Little Girls in Blue," "Somewhere in the Night" and "Anna and the King of Siam."

Pix, Radio, Dailies in 11 States Unite in Victory Loan Queen Contest

Los Angeles, Nov. 27.

The greatest joint cosponsorship effort by the press, motion pictures and radio on record in the west has been achieved in the victory queen contest of the motion picture industry's Victory Loan Campaign, it was revealed yesterday (26), by Charles P. Skouras, regional chairman.

A total of 381 newspapers in the 11 western states, participating in the contest, have placed their resources and vast coverage at the disposal of the western areas theatre bond committees for the promotion of the competition.

In Southern California alone 132 newspapers, including the Los Angeles Examiner, are engaged in promoting the contest.

Leading broadcast outlets, in addition to others which are making available publicity time for the preliminary and state finals of the western region, include KOMO, KJR, and KOL; also KIRO, Seattle; KHQ, Spokane; KHO, Wenatchee, and KUJ, Walla Walla. These stations are spearheading the air campaign in Washington, while numerous other stations throughout the rest of the states have similarly tied in with the drive.

Close to 1,100 entries for the coveted title have already been recorded from compilations received Mon. (26) from state chairmen, with civic groups, business houses, service organizations, industrial plants, schools and colleges sponsoring favorites. Central contest committee at Los Angeles, headed by William V. Geehan and Bruce Fowler, is now winding up comprehensive plans for welcoming winners from the designated 12 areas in the four western states.

A complete day's entertainment has been arranged, with studio luncheon and silent screen tests included. A committee of competent judges will select three of the 12 area queens from these films for sound tests. The ultimate winner will be adjudged "victory bond queen" and be given a year's picture contract.

THEO HAYS' WIDOW IN $100,000 SUIT

Minneapolis, Nov. 27.

Mrs. Eva K. Hays, widow of the late Theodore L. Hays, for many years a Minnesota Amus. Co. executive and a pioneer showman here before his death, is defendant in a $100,000 suit brought by T. E. Hays, the showman's 52-year old foster son, who charges violation of an agreement in which he claims he was to have received half of the estate.

The plaintiff states his mother, Mrs. Mary E. Roberts, divorced his father April 3, 1894, and then married Theodore L. Hays, divorcing the latter in 1915. Theodore L. Hays later married Eva K. Sullivan, the defendant in the present action.

In 1922, when he learned his real name actually was Roberts, the plaintiff claims, he started an investigation which was dropped when his foster father agreed to adopt him legally and to bequeath him half of his estate in his will. The adoption was legalized in 1924.

It's alleged that the foster father did not make the will because the defendant "coerced" him, urging him to liquidate his property and to take out life insurance policies, making her the sole beneficiary.

Hays, who was interested in a number of theatre properties in the Twin Cities at one time, left an estate valued at only about $3,000. The plaintiff was bequeathed $5. He claims the defendant had received about $35,000 in cash, $15,000 in real estate and a substantial amount in securities, to which he is entitled to one-half.

$35,000,000 Corporate Sales of Victory Bonds

PRC will buy $2,500,000 in bonds during Victory Loan Campaign, Harry Thomas and Robert Young have informed Abe Schneider, in charge of corporate sales. Corporate pledges received by Schneider indicate that corporate sales will run close to $35,000,000

United Artists theatres have announced purchase of $200,000 in bonds.

Northeast Area Leads In Preems, Free Movies, Etc.

The Northeastern district under Norman Ayres as distributor district manager, is in the lead in percentage of bond premieres, free movie days, and children's matinees already piled up in the Victory Loan Drive, as compared with the previous campaign, according to a compilation by Charles M. Reagan, national distributor chairman of the industry's campaign.

Ayres' territory taking in Albany, Buffalo, Boston, and New Haven exchange areas, has already booked 30% more free movie days and 11% more children's matinees than during the Seventh Loan in addition to equalling the last bond premiere total although the present drive still has until Dec. 8 to go.

Runner-up is the west coast district, including Los Angeles, San Francisco, Seattle and Portland, with J. Herbert Applegate as district manager, which is already 25% ahead on Free Movie Days, 3% ahead on bond premieres, and better than even on children's matinees.

Leader in the bond premiere category is the eastern district which takes in Philadelphia and Washington exchange areas. Area at the half-way mark of the campaign had already topped the Seventh by 6%.

Houser's Metro Debut

Hollywood, Nov. 27.

Lionel Houser, who wrote the original story and screenplay, makes his debut as a producer on "Faithful in My Fashion" at Metro.

Filming is due to start in the next few weeks, with Sidney Salkow, just back from the Marines as a combat correspondent, directing.

Millakowsky Exits Rep

Hollywood, Nov. 27.

Herman Millakowsky checks out of his Republic producing berth upon conclusion of the editing of "Murder in the Music Hall."

Understood he's ankling Rep to enter the indie production field.

SEE RKO REDEEMING ITS PREFERRED STOCK

With RKO common now selling around $17 per share and the preferred soaring to $132, expectation in the film industry is that the corporation soon will be ready to announce its plans for redemption of the preferred stock. Company revealed it was working on plans for calling in the preferred and further simplifying the corporate structure more than a month ago. Corporation officials are reported still working on the proposition, with its finalizing expected before the end of the year.

Actual financing for the preferred shares to be redeemed is not expected to be large, with bulk of this to be covered in part, it's reported, via conversion into common.

Along with the rise in RKO common and preferred, warrants for the common have nearly trebled in value in recent months. Each one entitles the holder to buy one share of common at $15 until Jan. 31, 1950.

Dimes 1945 Total Exceeds Estimate at $5,978,936

Annual report book, now on the presses, covering the film industry's 1945 March of Dimes drive, reveals that total of collections during that campaign was $5,978,939, a considerable increase over previous announcements because of late arrival of some reports.

Figured on the basis of seats participating, 9,593,484 highest proportion of seats enlisted in any drive, it's figured that the average collection per seat was 61.6c., a jump from 54c. over the previous drive. On a basis of all seats in the country, per seat average would be 50c. against 39.8c. in the 1944 campaign. Arizona and Minnesota reported 99% of all seats in the state as participating. Goal of 11,000,000 seats has been set for the 1946 campaign.

Nicholas M. Schenck, national chairman of the 1946 March of Dimes, will host the drive's exec committee at a luncheon in the Loew home-office dining room, N. Y., today (Wed.), at which time plans for the coming campaign will be discussed.

Coming

Tomorrow at L. A. and Hollywood Paramounts

Saturday at N. Y. Rivoli

Paramount's East-West Premieres
Will Climax The Greatest Advance Word-Of-Mouth Campaign In Years

Starring

RAY MILLAND • JANE WYMAN

with Phillip Terry • Howard da Silva • Doris Dowling • Frank Faylen

Produced by CHARLES BRACKETT • Directed by BILLY WILDER

Screen Play by Charles Brackett and Billy Wilder

From the Novel by Charles Jackson

L.A. Still High; 'Spanish Main' Huge $72,000 in 2 Spots, 'Yolanda' Modest 59½G in 3, 'Spellbound' 55G, 3d Wk. in 3

Los Angeles, Nov. 27.

First-run trade is still up locally, but most exhibitors fear the usual night Christmas shopping to cut in from now until Dec. 25. Standout currently is "Spanish Main," which looks to hit close to colossal $72,000 on its first week in two spots. "Yolanda and Thief" is below average in a trio of day-daters at a possible $59,500.

"Abbott & Costello in Hollywood" is heading for a neat $30,900 in four theatres. Among the holdovers, "Spellbound" is still way up with great $55,000 sighted for three houses on third week. "Confidential Agent" looks like $32,000 on third frame in three spots while "Capt. Kidd" is trim $30,500 in four locations in third frame.

Estimates for This Week

Beverly Hills Music Hall (Blumenfeld-G&S) (824; 55-$1)—"Captain Kidd" (UA) (3d wk). Okay $5,500. Last week, nifty $6,300.

Carthay Circle (FWC) (1,518; 50-$1)—"House on 92d St." (20th) and "Divorce" (Mono) (4th wk). Good $4,000. Last week, husky $5,100.

Chinese (Grauman-WC) (2,048; 50-$1)—"Spellbound" (UA) (3d wk). Big $16,500. Last week, great $23,000.

Downtown (WB) (1,800; 50-$1)—"Confidential Agent" (WB) (3d wk). Trim $14,500. Last week, $18,700.

Downtown Music Hall (Blumenfeld) (900; 55-$1.20) — "Captain Kidd" (UA) (3d wk). Nice $14,500. Last week, $16,600.

Egyptian (FWC) (1,538; 50-$1)—"Yolanda and Thief" (M-G). Below average at $16,000. Last week, "Weekend Waldorf" (M-G) (5th wk), big $7,000.

Four Star (UA-WC) (900; 50-$1)—"Abbott-Costello in Hollywood" (M-G) and "Dangerous Partners" (M-G). Neat $4,000. Last week, "First Yank Tokyo" (RKO) and "Adventures Rusty" (Col) (8 days), $2,800.

Guild (FWC) (968; 50-$1)—"Abbott-Costello Hollywood" (M-G) and "Dangerous Partners" (M-G). Brisk $6,400. Last week, "First Yank Tokyo" (RKO) and "Adventures Rusty" (Col) (8 days), $4,400.

Hawaii (G&S) (956; 55-$1)—"Captain Kidd" (UA) (3d wk). Smash $6,000. Last week, stout $8,000.

Hollywood (WB) (2,756; 50-$1)—"Confidential Agent" (WB) (3d wk). Oke at $8,500. Last week, fair $12,400.

Hollywood Music Hall (Blumenfeld) (475; 55-85)—"Captain Kidd" (UA) (3d wk). Average $4,500. Last week, $5,700.

Loew's State (Loew-WC) (2,404; 50-$1)—"Spellbound" (UA) (3d wk). Bright $26,500. Last week, giant $35,400, but not up to hopes.

Los Angeles (D'town-WC) (2,097) 50-$1)—"Yolanda and Thief" (M-G). Under average $30,000. Last week, "Weekend Waldorf" (M-G) (5th wk), trim $13,100.

Million Dollar (D'town) (2,300; 40-65)—"Isle of Dead" (RKO) and "Zombies on Broadway" (RKO). Good $13,000. Last week, second run operation.

Orpheum (D'town) (2,000; 65-85)—"Fatal Witness" (Rep) with Joe Louis, Delta Rhythm Boys, on stage. Stout $29,000. Last week, "Can't Do Without Love" (Col) with Bonnie Baker, Joy Cayler orch, $17,800.

Pantages (Pan) (2,812; 50-$1)—"Spanish Main" (RKO) and "Life with Blondie" (Col). Smash $35,000 or over. Last week, "Love of Ours" (U) and "Pursuit to Algiers" (UA) (2d wk), neat $12,400.

Paramount (F&M) (3,398; 50-$1)—"Hold that Blonde" (Par) and "Northwest Trail" (Indie) (2d wk). Modest $15,000. Last week, fine $20,000.

Paramount Hollywood (F&M) (1,451; 50-$1)—"Hold that Blonde" (Par) (2d wk). Fairish $8,000 after last week's $11,500.

RKO Hillstreet (RKO) (2,890; 50-80)—"Spanish Main" (RKO) and "Life With Blondie" (Col). Terrific $37,000 or close. Last week, "Love of Ours" (U) and "Pursuit to Algiers" (U) (2d wk), closed at $15,000.

Ritz (FWC) (1,370; 50-$1)—"Yolanda and Thief" (M-G). Okay $13,500. Last week, "Weekend Waldorf" (M-G) (5th wk), finaled at $5,800.

United Artists (UA-WC) (2,100; 50-$1)—"Abbott-Costello Hollywood" (M-G) and "Dangerous Partners" (M-G). Nifty $14,500. Last week, "First Yank Tokyo" (RKO) and "Adventures Rusty" (Col) (8 days), $13,300.

Uptown (FWC) (1,790; 50-$1)—"Spellbound" (UA) (3d wk). Steady $12,000. Last week, grand $15,900.

Vogue (FWC) (885; 50-$1) —"Isle of Dead" (RKO) and "Zombies on Broadway" (RKO). Sturdy $6,000. Last week, "House 92d St." (20th) and "Divorce (Mono) (2d wk-6 days), nice $4,800.

Wilshire (FWC) (2,296; 50-$1)—"Abbott-Costello Hollywood" (M-G) and "Dangerous Partners" (M-G). Light $6,000 or near. Last week, "First Yank Tokyo" (RKO) and "Adventures Rusty" (Col) (8 days), $3,800.

Wiltern (WB) (2,300; 50-$1)—"Confidential Agent" (WB) (3d wk). Closes at $9,000. Last week, firm $11,000.

Broadway Grosses

Estimated Total Gross
This Week $732,000
(*Based on 17 theatres*)
Total Gross Same Week
Last Year $643,900
(*Based on 16 theatres*)

'Dolly' Record At $34,000 in Denver

Denver, Nov. 27.

"Weekend at Waldorf" is copping best money with record take at Orpheum. But "The Dolly Sisters" will land top total, setting new marks for the Denver, Webber and Esquire. Otherwise the town is weak.

Estimates for This Week

Aladdin (Fox) (1,400; 35-74)—"Confidential Agent" (WB) and "Crimson Canary" (U), after week at Denver, Esquire, Webber. Thin $4,000. Last week, "Wouldn't Say Yes" (Col) (m.o.), good $6,000.

Denham (Cockrill) (1,750; 35-74)—"Love Letters" (Par) (3d wk). Modest $8,500. Last week, big $15,000.

Denver (Fox) (2,525; 35-74)—"Dolly Sisters" (20th) and "Girl of Limberlost" (Col) day-date with Esquire, Webber. Record $24,000. Last week, "Confidential Agent" (WB) and "Crimson Canary" (U), also Esquire, Webber, fine $16,000.

Esquire (Fox) (742; 35-74)—"Dolly Sisters" (20th) and "Girl Limberlost" (Col), also Denver, Webber. Record at $5,000. Last week, "Confidential Agent" (WB) and "Crimson Canary" (U), also Denver, Webber, big $4,000.

Orpheum (RKO) (2,600; 35-74)—"Weekend at Waldorf" (M-G) and "Dangerous Partners" (M-G). Soaring to record $26,000 and holds. Last week, "Spanish Main" (RKO) and "Three Is Crowd" (Rep) (2d wk), solid $12,000.

Paramount (Fox) (2,200; 35-74)—"Love, Honor, Goodbye" (Rep) and "Song Old Wyoming" (PRC). Meagre $6,500. Last week, "Star Is Born" (FC) and "Kid Millions" (FC), $7,000.

Rialto (Fox) (878; 35-74)—"Wouldn't Say Yes" (Col) and "Voice of Whistler" (Col), after week at Denver, Esquire, Webber, Aladdin. Fair $2,500. Last week, "Great John L." (UA) and "Enchanted Forest" (PRC) (m.o.), great $5,000.

Webber (Fox) (750; 35-74)—"Dolly Sisters" (20th) and "Girl Limberlost" (Col), also Denver, Webber. Terrific with record $5,000. Last week, "Confidential Agent" (WB) and "Crimson Canary" (U), also Denver, Esquire, big $3,500.

'WALDORF' WHAM 30G, 'LETTERS' 23G, ST. L.

St. Louis, Nov. 27.

Thanksgiving holiday is hypoing grosses all over this week. "Week End at the Waldorf" and "Love Letters" look standout.

Estimates for This Week

Loew's (Loew) (3,172; 30-60)—"Weekend Waldorf" (M-G). Wham $30,000. Last week, "Highness and Bellboy" (M-G) (2d wk), big $13,000.

Orpheum (Loew) (2,000; 30-60)—"Highness and Bellboy" (M-G). Good $7,000. Last week "Southerner" (UA) and "Crime Doctor's Warning" (Col), $7,500.

Ambassador (F&M) (3,000; 50-60)—"Love Letters" (Par). Strong $23,000. Last week, "Mildred Pierce" (WB) and "Gay Senorita" (Col) (2d wk), brisk $16,000.

Fox (F&M) (5,000; 50-60)—"Fallen Angel" (20th) and "Divorce" (Mono). Nice $22,500. Last week, "Dolly Sisters" (20th) and "The Spider" (20th), big $28,500.

Missouri (F&M) (3,500; 50-60)—"Dolly Sisters" (20th) and "The Spider" (20th). Trim $12,000. Last week, "Mexicana" (Rep) and "Men In Diary" (U), $8,000.

St. Louis (F&M) (4,000; 40-50)—"State Fair" (20th) and "West of Pecos" (RKO). Fancy $9,500. Last week, "House 92d St." (20th) and "Johnny Angel" (RKO), $7,000.

'DOLLY SIS' ROUSING $24,000 IN MILD BUFF.

Buffalo, Nov. 27.

"Icecapades" and a department store's free show at Civic Stadium sliced Thanksgiving Day openings, and hurt all theatres this week. Best bet is "Dolly Sisters," easy winner at the Buffalo.

Estimates for This Week

Buffalo (Shea) (3,500; 40-70)—"Dolly Sisters" (20th). Rousing $24,000. Last week, "Too Young to Know" (WB) and "Crime Doctor's Warning" (M-G), under $13,000.

Great Lakes (Shea) (3,000; 40-70)—"Weekend at Waldorf" (M-G) (2d wk). Potent $17,000 after terrific $26,000 opener.

Hipp (Shea) (2,100; 40-70)—"Too Young to Know" (WB) and "Crime Doctor's Warning" (M-G) (m.o.). Fairish $8,500. Last week, "Vines Have Tender Grapes" (M-G) (m.o.), $8,300.

Lafayette (Basil) (3,300; 40-70)—"Blithe Spirit" (UA) and "Pursuit to Algiers" (U). Modest $10,000. Last week, "The Southerner" (UA) and "Beautiful Cheat" (U), $11,500.

20th Century (20th Cent) (3,000; 40-70)—"Cornered" (RKO) and "Radio Stars Parade" (RKO). Okay at $12,000. Last week, "Prisoner of Zenda" (UA) and "Adventures of Tom Sawyer" (UA) (reissues), offish at $9,500.

Ink Spots, Britton Up 'Hollywood' 21½G, Cincy; 'Spellbound' Sock 20G

Cincinnati, Nov. 27.

Extra helpings of spicy product and usual strong Turkey Day biz are zooming downtown biz to highest level in some time. "Spellbound" is plenty stout and has jump on the other newcomers, "She Wouldn't Say Yes" and "Confidential Agent." Revival of "Pinocchio" is surprisingly strong.

Estimates for This Week

Albee (RKO) (3,100; 44-70)—"Confidential Agent" (WB). Average $14,500. Last week, "Love of Ours" (U), so-so $13,000.

Capitol (RKO) (2,000; 44-70)—"Spellbound" (UA). Terrif $20,000. Holds. Last week, "Weekend at Waldorf" (M-G) (4th wk), strong $6,000.

Grand (RKO) (1,430; 44-70)—"Pinocchio" (RKO) (reissue). Sensational $12,500 for this small spot. Last week, "Dolly Sisters" (20th), fourth week downtown, slick $6,000.

Keith's (United) (1,500; 44-70)—"Weekend at Waldorf" (M-G) (m.o.). Stout $6,000. Last week, "Then There Were None" (20th) (2d run), only $3,800.

Lyric (RKO) (1,400; 44-70)—"Love of Ours" (U) (m.o.). Thin $3,000. Last week, "Adventures Marco Polo" (FC) and "Kid Millions" (FC) (reissues), all right $5,500.

Palace (RKO) (2,600; 44-70)—"She Wouldn't Say Yes" (Col). Hotsy $17,000. Last week, "Fallen Angel" (20th), favorable $13,000.

Shubert (RKO) (2,100; 44-70)—"Fallen Angel" (20th) (m.o.). Pleasing $5,000. Last week, "Love Letters" (Par), third downtown stanza, oke $4,500.

Taft (Indie) (2,500; 60-95)—"Hollywood and Vine" (PRC) plus Ink Spots, Milt Britton orch, Pat Henning, Mack and Desmond on stage. Initiating spot engagements of mixed fare with strong $21,500. House leased by Tony Scibilia, Al Borde and associates. Next vaudfilm layout is not due till New Year's week.

'Waldorf' Torrid 18G, Indpls.; 'Dolly' 17½G

Indianapolis, Nov. 27.

Boosted by Thanksgiving trade, film biz here is zooming to season's high this stanza. "Weekend at Waldorf" at Loew's and "Dolly Sisters" at Indiana are top grossers. "Too Young to Know" also is doing well at Circle.

Estimates for This Week

Circle (Katz-Dolle) (2,800; 32-55)—"Too Young to Know" (WB) and "Strange Confession" (U). Nice $10,500. Last week, "House on 92d St." (20th) and "Blonde From Brooklyn" (Col), dandy $11,000.

Indiana (Katz-Dolle) (3,300; 32-55)—"Dolly Sisters" (20th). Sizzling $17,500. Last week, "Love Letters" (Par) and "Men in Her Diary" (U), strong $13,100.

Keith's (Indie) (1,200; 35-60)—"Northwest Trail" (Indie) plus stage show. Sturdy $5,500 in 4-day run. Last week, "Sporting Chance" (Rep) and vaude, $4,000 in 3 days.

Loew's (Loew's) (2,450; 35-55)—"Weekend at Waldorf" (M-G). Socko $18,000. Holdover set. Last week, "She Wouldn't Say Yes" (Col) and "Name Is Julia Ross" (Col), fair $11,500.

Lyric (Katz-Dolle) (1,600; 32-55)—"Love Letters" (Par) and "Men in Diary" (U). Fair $5,000 on moveover. Last week, "Mildred Pierce" (WB) and "Singin' on a Rainbow" (Rep) (m.o.), average $5,500.

Det. Full of H.O.s; 'Tavern' Terrif 42G, Best New Entry, 'Dolly' Lofty 32G, 2d

Key City Grosses

Estimated Total Gross
This Week $3,296,400
(*Based on 22 Cities, 187 theatres, chiefly first runs, including N. Y.*)
Total Gross Same Week
Last Year $2,975,700
(*Based on 23 cities, 185 theatres*)

'Angel' 36G, 'Kidd' 23½G in Philly

Philadelphia, Nov. 27.

Turkey Day crowds plus hefty weekend business is putting the wallop into the boxoffice this week. Two pictures are approaching new house records—"Captain Kidd" and "Fallen Angel."

Estimates for This Week

Aldine (WB) (1,303; 40-85)—"Lady On Train" (U). Okay $14,000. Durbin starrer also got fine $3,000 at Earle on Sunday in addition. Last week, "You Came Along" (Par), fair $11,800 on holdover.

Arcadia (Sablosky) (700; 40-85)—"Duffy's Tavern" (Par) (2d run). Heading for sensational $9,000. Last week, "Anchors Aweigh" (M-G) (2d wk), fine $7,200 on second run.

Boyd (WB) (2,760; 40-85)—"Mildred Pierce" (WB) (6th wk). Holding nicely at $17,000. Fifth week was hefty $19,800.

Earle (WB) (2,760; 50-95)—"Love, Honor, Goodbye" (Rep) and stage show headed by Leo Carrillo and Keye Luke. Modest $19,500. Last week, "Abbott-Costello in Hollywood" (M-G plus stage show with Lanny Ross and Radio Aces, nice $23,000.

Fox (Fox) (2,250; 40-85)—"Fallen Angel" (20th). Superb $36,000. Last week, "Then There Were None" (20th) (2d wk), $17,500 in 6 days.

Karlton (Goldman) (1,000; 40-85)—"Wonder Man" (RKO) (2d run). Trim $9,500. Last week, "Vines" (M-G), okay $7,800 second run.

Keith's (Goldman) (2,200; 40-85)—"House on 92d St." (20th) (2d run). Sweet $7,500 for second week. Last week, husky $10,000.

Mastbaum (WB) (4,692; 40-85)—"Confidential Agent" (WB) (2d wk). Dipping badly to $18,000 after sock $35,000 opener last week plus $4,500 for one day showing at Earle, Sunday.

Stanton (WB) (2,560; 40-85)—"Weekend at Waldorf" (M-G) (4th wk). Neat $21,000. Last week, good $22,500.

Stanton (WB) (1,475); 40-85)—"Captain Kidd" (UA). Smart exploitation building Laughton's latest into house record of $23,500. Last week, "That Night With You" (U), $10,000.

'Fence In'-Vaude Good 14G in L'ville; 'Waldorf' Record 28G, 'Dolly' 17G

Louisville, Nov. 27.

"Weekend at Waldorf," at Loew's State, is zooming to a new house record. It's the biggest thing ever to play this big-seater. "Dolly Sisters" at the Rialto likewise is in the bucks.

Estimates for This Week

Brown (4th Ave.-Loew's) (1,100; 40-60)—"Wouldn't Say Yes" (Col) and "Julia Ross" (Col) (m.o.). Fine $5,500. Last week, "Love Letters" (Par) (m.o.), $5,000.

Kentucky (Switow) (1,200; 30-40)—"Over 21" (Col) and "Twice Blessed" (M-G). Healthy $1,900. Last week, "Junior Miss" (20th) and "1,001 Nights" (Col), $1,800.

Loew's State (Loew's) (3,300; 40-60)—"Weekend at Waldorf" (M-G). Terrific $28,000. Last week, "Wouldn't Say Yes" (Col) and "Julia Ross" (Col), sturdy $15,000, and m.o.

Mary Anderson (People's) (1,000; 40-60)—"Too Young to Know" (WB). Stout $8,000. Last week, "Confidential Agent" (WB) (2d wk), modest $3,800.

National (Standard) (2,400; 50-75)—"Don't Fence Me In" (Rep) and five acts vaude headed by Jean Parker. Looks good $14,000 or over. Last week, "Docks of New York" (Mono) and Jimmie Lunceford orch, others on stage, $12,500.

Rialto (Fourth Avenue) (3,400; 40-60)—"Dolly Sisters" (20th). Hefty $17,000. Last week, "Johnny Angel" (RKO), $13,000.

Strand (Fourth Avenue) (1,400; 40-60)—"George White's Scandals" (RKO) and "Wanderer of Wasteland" (RKO). Brisk $6,000. Last week, "Hurricane" (M-G) and "Raffles" (FC) (reissues), $5,000.

Detroit, Nov. 27.

Mostly holdovers here this session, with "Duffy's Tavern" only new straight-filmer, doing terrific biz at the Michigan. "Mexicana," aided by stage layout, is okay at the Downtown. Town continues talking about "Dolly Sisters," still strong on second session, after record-breaking initial week at the huge Fox.

Estimates for This Week

United Artists (United Detroit) (1,841; 60-85) — "Weekend at Waldorf" (M-G) and "China's Little Devils" (Mono) (2d wk). Splendid $22,000 after sock first week at $28,000.

Michigan (United Detroit) (4,034; 60-90)—"Duffy's Tavern" (Par) and "Divorce" (Mono). Terrific $42,000 for 8-day run. Last week, "Spanish Main" (RKO) and "Love, Honor, Goodby" (Rep) (3d wk), strong $19,000.

Broadway-Capitol (United Detroit) (3,000; 60-85)—"Spanish Main" (RKO) and "Love, Honor, Goodby" (Rep) (m.o.). Solid $16,000. Last week, "Rhapsody in Blue" (WB) (m.o.) $12,000 for fourth downtown week.

Palms-State (United Detroit) (2,976; 60-85) — "Love Letters" (Par) and "Scotland Yard Investigator" (Mono) (4th wk). Holding up to $14,000 after big $18,000 last week.

Adams (Balaban) (1,559; 60-85)—"Then There Were None" (20th) and "Pursuit to Algiers" (U) (m.o.) (2d wk). Fine $14,000 after last week's great $17,000.

Downtown (Balaban) (2,863; 60-90)—"Mexicana" (Rep) with Gloria Jean, Carter and Moreland, Gene Sheldon on stage. Good $18,000. Last week, "Girl of Limberlost" (Mono), Allan Jones, Larry Paige, Ross and LaPierre on stage, big $25,000.

Madison (United Detroit) (1,858; 45-55)—"Diamond Horseshoe" (20th) and "Mark Twain" (WB). Fancy $5,900. Last week, "Be Seeing You" (RKO) and "Where Go From Here" (20th), $5,400.

Fox (Fox-Michigan) (5,049; 60-85)—"Dolly Sisters" (20th) (2d wk). Still holding strong at $32,000 after record first week of $51,000.

'SPELLBOUND' LEADS FRISCO, RECORD 48G

San Francisco, Nov. 27.

Holiday biz generally was good but number of holdovers will hold down overall total. Talk of town currently is "Spellbound," which is soaring to a new record with a colossal opening session.

Estimates for This Week

Golden Gate (RKO) (2,448; 60-95)—"Cornered" (RKO) (2d wk) plus stage show. Excellent $29,000. Last week, terrific $38,000 on world preem.

Fox (F-WC) (4,651; 55-85)—"Confidential Agent" (WB). Looks disappointing at $28,000. Last week, "Dolly Sisters" (20th) (2d wk), strong $23,000.

Warfield (F-WC) (2,656; 55-88)—"Spellbound" (UA). New house mark at smash $48,000. Last week, "Weekend at Waldorf" (M-G) (m.o.) good $19,000 on fourth week downtown.

Paramount (F-WC) (2,646; 55-85)—"Hold That Blonde" (Par). Modest $23,000. Last week, "House 92d St." (20th) (3d wk), fine $16,000.

St. Francis (F-WC) (1,400; 55-85)—"Dolly Sisters" (20th) (m.o.). Solid $16,000. Last week, "Duffy's Tavern" (Par) (6th wk), steady at $9,500.

State (F-WC) (2,133; 55-85)—"It All Came True" (WB) and "Born for Trouble" (WB) (reissues) (2d wk). Meagre $9,000. Last week, good $18,000.

'Letters' Lusty $15,000 In Omaha; 'Blonde' 10G

Omaha, Nov. 27.

Although Thanksgiving Day was bitterly cold, all houses upped prices and week's biz is big. "Love Letters" at Paramount is easily the town's leader.

Estimates for This Week

Paramount (Tristates) (3,000; 16-60)—"Love Letters" (Par). Terrific $15,000. Last week, "Weekend at Waldorf" (M-G), $15,000.

Orpheum (Tristates) (3,000; 16-60)—"Hold That Blonde" (Par) and "Senorita From West" (U). Okay $10,000. Last week, "Men in Diary" (U) and Sonny Dunham orch on stage, $14,500, good but not big.

Brandeis (RKO) (1,500; 16-60)—"Cornered" (RKO) and "I Love a Bandleader" (Col). Average $7,500. Last week, "First Yank Into Tokyo" (RKO) and "Divorce" (Mono), good $8,000.

Omaha (Tristates) (2,000; 16-60)—"Weekend at Waldorf" (M-G) (m.o.). Smash $9,500. Last week, "Vines Tender Grapes" (M-G) (m.o.), $9,000.

State (Goldberg) (865; 15-50)—"Wonder Man" (RKO) and "Within These Walls" (20th). Good $3,000. Last week, "Guest Wife" (UA) and "Bell for Adano" (20th), $3,000.

'Waldorf' Lusty $40,000, Chi; 'Dakota,' 30G, 'H'grove' Great 28G, 'Main' 35G, 2d

Chicago, Nov. 27.

New product at several houses aided by a virtual three-day holiday period should help materially in keeping up receipts this week. "Weekend at the Waldorf" opened strong at the State-Lake and looks brilliant $40,000. "Spanish Main" is packing the Palace and should have little trouble in chalking up wham $35,000 on second stanza after smash opener. "What Next Corp. Hargrove?" heads for brisk $28,000 at the United Artists, and "Dakota" at the Woods is headed for great $30,000.

Estimates for This Week

Apollo (B&K) (1,200; 55-95)—"Too Young to Know" (WB). Sharp $15,000. Last week, "Highness Bellboy" (M-G) (4th wk), $11,000.

Chicago (B&K) (3,900; 55-95)—"Duffy's Tavern" (Par) (3d wk). Firm $48,000. Last week, bright $57,000.

Garrick (B&K) (900; 55-95)—"House on 92d" (20th) (6th wk). Dandy $14,000. Last week, good $16,000.

Grand (RKO) (1,150; 55-95)—"Pinocchio" (RKO) (reissue) and "Falcon San Francisco" (RKO). Smart $14,000. Last week, "This Love of Ours" (U) and "Men in Her Diary" (U) 5 days, 3d wk in Loop, and "Pinocchio" (RKO) and "Falcon" (RKO), pleasing $10,000.

Oriental (Iroquois) (3,240; 55-95)—"Great John L." (UA) (2d wk) and Johnnie Johnston heading vaude. Nifty $35,000. Last week, sparkling $40,000.

Palace (RKO) (2,500; 55-95)—"Spanish Main" (RKO) and "Radio Stars Parade" (RKO) (2d wk). Wham $35,000. Last week, smash $40,000.

Roosevelt (B&K) (1,500; 55-95)—"Kiss and Tell" (Col). Sturdy $24,000. Last week, "State Fair" (20th) (5th wk), 5 days, and "Kiss and Tell" (Col), 2 days, potent $27,000.

State-Lake (B&K) (2,700; 55-95)—"Weekend at Waldorf" (M-G). Brilliant $40,000. Last week, "Rhapsody in Blue" (WB) (4th wk), 6 days, and "Weekend at Waldorf" (M-G), 1 day, big $29,000.

United Artists (B&K) (1,700; 55-95)—"What Next, Corp. Hargrove?" (M-G). Brisk $28,000. Last week, "Junior Miss" (20th) (2d wk), pert $15,000.

Woods (Essaness) (1,200; 55-95)—"Dakota" Rep). Great $30,000. Last week, "First Yank Into Tokyo" (RKO) (2d wk), 5 days, and "Dakota" (Rep), 2 days, swell $24,000.

'Main' to Record $24,500 in Wash.

Washington, Nov. 27.

"The Spanish Main," biggest thing Keith's has had in months, is the sensation of the town this session. Looks like new record.

Estimates for This Week

Capitol (Loew) (2,434; 44-72)—"Vines Have Tender Grapes" (M-G) with vaude. Rousing $32,000. Last week, "Then There Were None" (20th), $28,000.

Columbia (Loew) (1,234; 44-72)—"Dolly Sisters" (20th). Walloping $11,000. Last week, "House on 92nd" (20th), $9,000.

Earle (WB) (2,240; 30-90)—"Confidential Agent" (WB). Slugged by crix but will get $25,000. Last week, "Love Letters" (Par) (2d wk), $15,500.

Keith's (RKO) (1,800; 44-72)—"The Spanish Main" (RKO). Record $24,500, huge for this spot. Last week, "Love of Ours" (U), $13,200.

Metropolitan (WB) (1,800; 44-72)—"George White Scandals" (RKO). Great $11,500. Last week, "Mildred Pierce" (WB) (2d wk), $8,500.

Palace (Loew) (2,778; 44-72)—"Weekend at Waldorf" (M-G) (2d wk). Big $26,000 with holiday scale after sock $25,000 opener and over hopes.

'Main' Smasheroo 19G, Mpls.; 'Dolly' Sock 20G

Minneapolis, Nov. 27.

Local film fans for first time in recent weeks currently have a wide choice of new pictures. Boxoffice is humming, with even a near blizzard Thanksgiving day and extreme cold being no deterrents. "Dolly Sisters" is out in front, but "Spanish Main" and "Hold That Blonde" will make a good race of it.

Estimates for This Week

Aster (Par-Singer) (900; 15-25)—"This Gun for Hire" (Par) (reissue) and "Adventures of Rusty" (Col). In 6 days looks big $2,500. Last week, "Crime Doctor's Warning" (Col) and "Wanderer of Wasteland" (RKO) split with "Chicago Kid" (Rep) and "Club Havana" (PRC), good $2,000 in 7 days.

Century (P-S) (1,600; 44-60)—"Kiss and Tell" (Col) (m.o.). Here after two weeks at Radio City. Good $6,000. Last week, "Love Letters" (Par) (4th wk), fine $5,500.

Gopher (P-S) (1,000; 40)—"Sunbonnet Sue" (Mono). Announced as world preem. Well-liked musical, and fairly good $4,000 or near. Last week, "Mexicana" (Rep), $3,000.

Lyric (P-S) (1,100; 44-60)—"She Wouldn't Say Yes" (Col) (m.o.). After two weeks at State. Good $5,000. Last week, "Then There Were None" (20th) (3d wk), mild $4,000.

Orpheum (P-S) (2,800; 44-60)—"Spanish Main" (RKO). Given terrific exploitation and ad campaign and helping to socko $19,000 or better. Last week, "Uncle Harry" (U), good $9,000.

Radio City (P-S) (4,000; 44-60)—"Dolly Sisters" (20th). Great $20,000. Last week, "Kiss and Tell" (Col) (2d wk), great $11,000.

State (P-S) (2,300; 44-60)—"Hold That Blonde" (Par). Good at $10,000. Last week, "She Wouldn't Say Yes" (Col) (2d wk), corking $9,000.

Uptown (Par) (1,100; 40-50)—"Rhapsody in Blue" (WB). First nabe showing. Immense $6,000. Last week, "Song to Remember" (Col) (repeat), $4,500.

World (Par-Steffes) (350; 44-80)—"Uncle Harry" (U) (m.o.). After good week at Orpheum, has settled down here. Trim $3,500. Last week, "House on 92d" (20th) (5th wk), fine $2,000.

'Waldorf' Soars to 24G In Prov.; 'Pierce' Sock 17G, 'Main' Big 16G, 2d

Providence, Nov. 27.

"Weekend at Waldorf," at Loew's State, is the bell-ringer this week, outstripping opposish despite nice grosses by "Mildred Pierce" at Majestic and "Spanish Main" at RKO Albee. Latter is holdover, but still great.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Spanish Main" (RKO) and "Mama Loves Papa" (RKO) (2d wk). Great $16,000 after first week's wow $20,000.

Carlton (Fay-Loew) (1,400; 44-65)—"Dolly Sisters" (20th) (3d downtown wk). Strong $5,000. Last week, "House on 92d" (20th) and "American Beauty" (20th) (3d downtown wk), $3,000.

Fay's (Fay) (1,400; 40-65)—"River Gang" (U) and vaude on stage. Nice $8,000. Last week, "Love, Honor, Goodbye" (Rep) and vaude, snappy $7,000.

Majestic (Fay) (2,200; 44-65)—"Mildred Pierce" (WB). Sock $17,000. Last week, "Dolly Sisters" (20th) (2d wk), good $13,000.

Metropolitan (Snider) (3,100; 44-85)—"Capt. Tugboat Annie" (Rep) and Tony Pastor orch, Mills Brothers, on stage. Four-day weekend holiday run, solid $14,000. Last week, "Angel Comes to Brooklyn" (Rep) and Johnny (Scat) Davis orch, swell $8,000.

State (Loew) (3,200; 44-65)—"Weekend at Waldorf" (M-G). Crowding record at $24,000. Last week, "Captain Kidd" (UA), fairish $15,000.

Strand (Silverman) (2,200; 44-65)—"Kiss and Tell" (Col) and "Voice of Whistler" (Col). Began second week Monday (26). First week was big $15,000.

H.O.s, Strike Don't Hurt Seattle; 'Waldorf' 22G

Seattle, Nov. 27.

The city is minus newspapers this week because of the printers' strike, with the result that theatres used radio and window cards in place of the dailies. It has failed to slow up ace attractions, with "Weekend at Waldorf" terrific at the Paramount. "Dolly Sisters" still is strong on second week at the Fifth Avenue. Holdovers elsewhere are okay.

Estimates for This Week

Blue Mouse (H-E) (800; 45-80)—"Guest Wife" (UA) (3d wk). Big $6,000 or near. Last week, got swell $7,300.

Fifth Avenue (H-E) (2,349; 45-80)—"Dolly Sisters" (20th) (2d wk). Superb $14,000 on top of colossal $22,000 last week.

Liberty (J & vH) (1,650; 45-80)—"Kiss and Tell" (Col) (2d wk). Great $11,000. Last week, $14,600.

Music Box (H-E) (850; 45-80)—"Duffy's Tavern" (Par) (m.o.) (3d wk). Fancy $9,000 or close. Last week, "Tender Grapes" (M-G) (5th wk), $6,000 in 8 days.

Music Hall (H-E) (2,200; 45-80)—"Along Came Jones" (RKO) (2d wk). Solid $11,500. Last week, $16,300.

Orpheum (H-E) (2,600; 45-80)—"Shady Lady" (U) and "Men in Diary" (U). Thin $11,000. Last week, "Mildred Pierce" (WB) (3d wk), great $9,100 in 6 days.

Palomar (Sterling) (1,350; 45-80)—"Wild Fire" (FC) and "Pursuit to Algiers" (U) plus stage. Fair $9,000. Last week, "Don't Fence Me In" (Rep) plus Mandrake, magician, on stage, giant $13,000.

Paramount (H-E) (3,039; 45-80)—"Weekend at Waldorf" (M-G). Terrific $22,000. Last week, "Duffy's Tavern" (Par) (2d wk), great $14,100 in 9 days.

Roosevelt (Sterling) (800; 45-80)—"Mildred Pierce" (WB) (4th wk). Huge $6,500 or over. Last week, "State Fair" (20th) (4th wk), big $5,600.

Winter Garden (Sterling) (800; 25-50)—"Christmas in Conn." (WB) and "1,001 Nights" (Col) (3d run). Big $5,500. Last week, "Adano" (20th) and "Pan-Americana" (RKO), big $5,100.

'Main'-Vaude Big $22,000 in Balto

Baltimore, Nov. 27.

Strong entries are common this session, especially "Weekend at Waldorf," at Loew's Century, and "Spanish Main," tied to vaude, at the combo Hippodrome.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-60)—"Weekend at Waldorf" (M-G). Smash $25,000. Last week, "Fallen Angel" (20th), fair $15,200.

Hippodrome (Rappaport) (2,240; 25-65)—"Spanish Main" (RKO) plus vaude. Terrific $22,000 and sure holdover. Last week, "Man Alive" (RKO) plus Bobby Sherwood orch, $15,800.

Keith's (Schanberger) (2,460; 20-60)—"People Are Funny" (Par). Opens tomorrow (Wed.). Last week, "Hold That Blonde" (Par) held up nicely at $12,900.

Maryland (Hicks) (1,480; 20-44)—"Crime Doctor's Warning" (Col) and "Rough Riders of Cheyenne" (PRC). Around $3,000. Last week, "Adventures of Rusty" (PRC) and "Bad Men of Border" (Rep), $2,600.

Mayfair (Hicks) (980; 25-55)—"Enchanted Forest" (PRC) (2d wk). Doing well in h.o. at $4,000 after trim $5,000 opening round, over hopes.

Stanley (WB) (3,280; 25-65)—"Confidential Agent" (WB). Fairish $17,000. Last week, "Mildred Pierce" (WB) (3d wk), rousing $13,200.

Valencia (Loew's-UA) (1,840; 20-60)—"Fallen Angel" (20th) (m.o.). Okay $4,000. Last week, "Her Highness and Bellboy" (M-G) (m.o.), all right $4,300.

'Waldorf' Huge $33,000 Leads Pitt.; 'Dolly Sis' Giant 16G, 'Angel' 14½G

Pittsburgh, Nov. 27.

Only the first winter freeze will hold biz below last year this week. "Weekend at Waldorf" is on top of heap at the Penn, while "Dolly Sisters" also is terrific.

Estimates for This Week

Fulton (Shea) (1,700; 40-65)—"Dolly Sisters" (20th). Tremendous $16,000, and near record for house. Will stay another week or two at least. Last week, "That Night With You" (U), $5,000.

Harris (Harris) (2,200; 40-65)—"Fallen Angel" (20th). Slugging it out with nearby Fulton for biz, and holding its own at $14,500. Last week, "Kiss and Tell" (Col) (2d wk), great $12,000.

Penn (Loew's-UA) (4,300; 40-65)—"Weekend at Waldorf" (M-G). Town leader at huge $33,000. Only bad weather preventing this from top figures for theatre. Last week, "Love Letters" (Par) (2d wk), $17,500.

Ritz (WB) (800; 40-65)—"Love Letters" (Par) (m.o.). After two weeks at Penn, good $3,500. Last week, "Johnny Angel" (RKO), third downtown, $2,500.

Senator (Harris) (1,750; 40-65)—"Kiss and Tell" (Col). After two weeks at Harris, fine $4,800. Last week, "Gun for Hire" (Par) (reissue), and "Voice of Whistler" (Col), $3,200.

Stanley (WB) (3,800; 40-65)—"Confidential Agent" (WB). Trim $18,500. Last week, "Mildred Pierce" (WB) (2d wk), great $19,000.

Warner (WB) (2,000; 40-65)—"Mildred Pierce" (WB). After two weeks at Stanley, excellent $9,500. Last week, "Born for Trouble" (WB) and "It All Came True" (WB) (reissues), sensational $12,500, and double-feature record here.

Shugrue Due Back in Biz

J. Edward (Ned) Shugrue, director of Motion Pictures and Special events of the War Finance Division of the Treasury Dept., plans to reenter films during the coming year.

Before going with the Treasury, Shugrue was associated with Ben Hecht and Charlie McArthur, and produced the Four Freedom shows. He has been in his present spot since 1943.

Holiday Ups N.Y.; 'Trunk' Record 56G, 'Yolanda'-J. Dorsey Tall 82G, 'Kidd' Big 33G, 'Dolly'-Stage Socko 98G, 2d

Thanksgiving this year, the first since the war ended, proved to be exceptionally big on Broadway. Heavy influx of out-of-towners, many in for a four-day weekend, brought grosses of the worthier shows to fine levels. But starting Monday (26) there was a noticeable slackening of pace. Beginning of Christmas shopping probably will hurt from now on.

The week boasted another record, the Hollywood's "Saratoga Trunk" having finished its initial week last night (Tues.) at a sensational $56,000. This comfortably beat the prior high, set in February, 1944, by "Passage to Marseilles," which was $50,800.

Among other arrivals for Thanksgiving was the Capitol show of "Yolanda and Thief," with Jimmy Dorsey band, Carlos Ramirez and others in person. It will probably push to an excellent $82,000. At the Globe, "Captain Kidd" teed off auspiciously and should hit a big $33,000 or near. State, playing "Abbott and Costello in Hollywood" first-run with Enoch Light band, Hal LeRoy and Patricia Morison on stage, is heading for a strong $32,000 or over.

"Danger Signal" didn't start out so promisingly at the little Victoria but ended its first week last night (Tues.) at a satisfactory $17,000. At the Rialto "Game of Death" is doing well at indicated $9,000, but "Allotment Wives," playing the Ambassador, goes out tomorrow night (Thurs.) after a disappointing $8,000 for nine days.

All holdovers add up from good to very strong. "Dolly Sisters," at the Roxy with Beatrice Kay, Gomez and Beatrice and Maurice Rocco on stage, wound up its second frame last night (Tues.) at $98,000, right behind first's $100,000. Music Hall's "Weekend at Waldorf," current in its eighth week, should get a swank $112,000. It goes one more round, with "Bells of St. Mary's" and annual Hall Xmas show opening Thursday (6), earlier than usual for the Kris Kringle bill.

Estimates for This Week

Ambassador (Siritzky) (1,250; 65-$1.20)—"Allotment Wives" (Mono). Goes out after 9 days of only $8,000, slender. In ahead "Julia Ross" (Col) on 6 days of second week was down at $5,800. "These Three" (FC) (reissue) opens Friday (30).

Astor (City Inv.) (1,300; 70-$1.40)—"Spellbound" (UA) (4th wk). Holiday jump sending this to socko $53,000, beating third's $51,000. Here indefinitely.

Capitol (Loew's) (4,820; 60-$1.10)—"Yolanda and Thief" (M-G), with Jimmy Dorsey orch, Carlos Ramirez, others, on stage. Excellent $82,000, and holds. Last week, "Kiss and Tell" (Col), Les Brown orch, Henny Youngman and Gaudsmith Bros. (4th wk), weakened in stretch to get leanish $42,700, but very profitable on run. Ramirez, on current show, slated to return today (Wed.). While ill two days, Jackie Gleason subbed on Monday (26) and Henny Youngman yesterday (Tues.).

Criterion (Loew's) (1,700; 60-$1.25)—"Last Chance" (M-G). Swiss-made opened here yesterday (Tues.). Final 6 days of "This Love Is Ours" (U) clocked good $20,000, while third week was sturdy at over $25,000.

Globe (Brandt) (1,416; 70-$1.50)—"Captain Kidd" (UA). Should come through to big $33,000 or near, holding. Concluding six days on seventh week of "G. I. Joe" (UA) was mildish $9,500.

Gotham (Brand) (900; 60-$1.20)—"Mexicana" (Rep) (2d wk). Good enough at $7,000 or better. Holds. Initial stanza was nice $9,100.

Hollywood (WB) (1,499; 65-$1.10)—"Saratoga Trunk" (WB) (2d wk). Very fast from opening, with Thanksgiving holiday helping to push first week, ended last night (Tues.), to record $56,000. Concluding (21st) week for "Rhapsody in Blue" (WB) was light $8,500.

Palace (RKO) (1,700; 60-$1.20)—"Spanish Main" (RKO) (4th wk). Holding up exceptionally well, third week having finished Monday night (26) at $35,000. Second was big $38,000.

Paramount (Par) (3,664; 70-$1.20)—"Masquerade in Mexico" (Par), with Tony Pastor orch, Marion Hutton, Paul and Eva Reves in person, opens today (Wed.). Third week of "Hold That Blonde" (Par), Frank Sinatra, Jan Savitt orch, Pied Pipers, was big $85,000, while second hit a bumper $97,000. Sinatra was out of show part of last Tuesday (20) and all the following day. Perry Como and Danny O'Neil subbed Tuesday. Louis Jordan on Wednesday (21).

Radio City Music Hall (Rockefellers) (5,945; 60-$1.10)—"Weekend at Waldorf" (M-G) (8th wk). Holiday teeoff for this week (7th) sending gross to smart $112,000, while sixth ended at sturdy $96,000. Goes one more week with "Bells of St. Mary's" (RKO) and annual Christmas show following.

Rialto (Mayer) (594; 35-85)—"Game of Death" (RKO). Doing well at $9,000, and holds. In ahead "Man Alive" (RKO) was only a little over $6,000.

Rivoli (UA-Par) (2,092; 60-$1.25)—"Love Letters" (Par) (14th wk). Goes out at a good $25,000, near to the $26,000 registered for 13th week. "Lost Weekend" (Par) opens Saturday (1).

Roxy (20th) (5,886; 65-$1.10)—"Dolly Sisters" (20th), with Beatrice Kay, Gomez and Beatrice, Maurice Rocco, on stage (3d wk). Very steady and big, second week having ended last night at $98,000, right behind first's $100,000.

State (Loew's) (3,450; 43-$1.10)—"Abbott and Costello in Hollywood" (M-G), with Enoch Light orch, Hal LeRoy and Patricia Morison in person. Strong from gun and should hit $32,000 or over. Last week, "Vines Have Tender Grapes" (M-G) (2d run), with Leo Carrillo and Lee Sullivan on stage, good $29,000.

Strand (WB) (2,756; 75-$1.20)—"Confidential Agent" (WB), Vaughn Monroe orch and Fred Sanborn (4th wk). Stout $45,000 in sight this week, while third, which included holiday, wound up at fine $51,000. Holds further.

Victoria (Maurer) (720; 70-$1.20)—"Danger Signal" (WB). Given bigger campaign than usual for this little house but not hot, albeit satisfactory, at $17,000. Remains. Fifth week of "It All Came True" (WB) (reissue) was $13,000.

Winter Garden (UA) (1,500; 60-$1.50)—"Johnny in Clouds" (UA) (2d wk). Only about $15,000 seen on holdover, weak, while initial seven days finished disappointingly at less than $20,000. "Man in Grey" (U), English-made, opens tomorrow (Thurs.).

'Highness' Stout 46G, 2 Hub Spots

Boston, Nov. 27.

Holiday shopping spree didn't slow up Hub, and all houses are set for great takes, the Memorial remaining on top with "Spanish Main" although in second week. "Highness and Bellboy" is fine at the State and Orpheum. "Hold That Blonde," at the Fenway and Paramount, is big. "Dolly Sisters," on holdover at the Met, is excellent.

Estimates for This Week

Boston (RKO) (3,200; 50-$1.10)—"Man Alive" (U) plus Johnny Davis orch, others, on stage. Stout $28,000. Last week, "Shady Lady" (RKO) plus Mills brothers, Stubby Kaye, others, on stage, $26,500.

Fenway (M-P) (1,373; 40-74)—"Hold That Blonde" (Par) and "Northwest Trail" (Rep). First-run show, great $8,500. Last week, "Mildred Pierce" (WB) and "Wanderer Wasteland" (RKO), $7,500.

Majestic (Brand-Mage) (1,500; 40-80)—"Sylvia Scarlet" (UA) and "Sky Giant" (UA) (reissues) (3d wk). Okay $3,500. Last week, $4,000.

Memorial (RKO) (2,900; 40-74)—"Spanish Main" (RKO) and "Sing Your Way Home" (U) (2d wk). Giant $30,000 after terrif $32,000 first week. Figure a month's run here.

Metropolitan (M-P) (4,367; 40-74)—"Dolly Sisters" (20th) and "The Spider" (Rep) (2d wk). Great $25,000, or near, following $30,000 first week.

Old South (Brand-Mage) (700; 40-80)—"Gaslight Follies" (Indie). Still okay second week at $3,500 after neat $5,000 first.

Orpheum (Loew) (2,900; 35-75)—"Highness and Bellboy" (M-G) and "Dangerous Partners" (Col). Breezy $29,000. Last week, "Abbott and Costello in H'wood" (M-G) and "Voice of Whistler" (Col), $24,000 was way below hopes.

Paramount (M-P) (1,700; 40-74)—"Hold That Blonde" (Par) and "Northwest Trail" (Rep). First-run for sock $16,500. Last week, "Mildred Pierce" (WB) and "Wanderer Wasteland" (RKO), $15,500.

State (Loew) (3,200; 35-75)—"Highness and Bellboy" (M-G) and "Dangerous Partners" (Col). Swell $17,000. Last week, "Abbott-Costello in Hollywood" (M-G) and "Voice of Whistler" (Col), $14,000, way off from expectancy.

Tremont (Brand Mage) (1,500; 40-80)—"Gaslight Follies" (Indie) (2d wk). Nice $9,000 after $13,000 first.

Translux (Translux) (900; 30-74)—"Made Me a Criminal" (Mono) and "Girls on Probation" (Mono) (reissues). Average $5,000. Last week, "Detour" (PRC) and "Days of Glory" (RKO), $4,500.

Darryl F. Zanuck
presents

IN TECHNICOLOR

The Greatest

of all great boxoffice events is drawing nearer! The most important boxoffice picture ever released by

20th CENTURY-FOX

College Course in Film Making

Continued from page 1

valuable to the commercial pix industry.

Pioneers in the new project are New York University and the University of Southern California, which have featured courses in film production for several years. Educators in the two schools attempt to assist in overcoming the recognized shortcomings of the cinema through experimental workshops, in which the students can explore the future of the movies by conducting experiments for which commercial producers have neither the time nor the inclination. Nationwide project would follow these lines and it's felt that, with experiments being conducted in many workshops simultaneously, students could come up with many new ideas for the benefit of the entire industry.

In line with this, a group of Hollywood and N. Y. showmen with long-range perspective, including Burgess Meredith and his wife, Paulette Goddard, Lewis Milestone, Dudley Nichols, John Steinbeck and Orson Welles, among others, are enlisting their individual creative resources to support the experimental move, which is being initiated by Prof. Robert Gessner, head of NYU's motion pictures department. Gessner has just left on a coast-to-coast tour to get the ball rolling in key colleges, hoping to convince those schools with improved drama courses to supplement these with courses in the cinema. Best schools in the east are reportedly already tied in on the program, with the goal for the first year set at 20 colleges from coast to coast.

Entire program is to be integrated under Gessner's supervision. A former scripter for Warner Bros., the NYU prof brings many years of actual film experience into the new project. Ultimate purpose of the project is to have the students actually produce their own pictures on campus under the guidance of professional experts, just as is presently being done in GI schools at Biarritz and the Sorbonne, Paris.

Jan Clayton's Whirl

Continued from page 1

for the nominal sum of $1, writers being content with song royalties.

Hammerstein is going through with deal, assisted by Richard Rodgers (his song and legit-producing partner), both feeling it a moral obligation, with the passing of Kern. Rodgers' move has a parallel in Irving Berlin's assumption of Kern's writing chores on the forthcoming "Annie Oakley," which Hammerstein-Rodgers also will produce.

Following Miss Clayton's 12 weeks in "Show Boat," actress must report to start filming "Jenny Was a Lady," under producer Sam Marx. S. Sylvan Simon directing. Pic will be actress' first. It is also Morton Thompson's second writing assignment, his first being "Louie, Mr. Brother Who Talks With Horses," from his book "Joe, the Wounded Tennis Player." Butch Jenkins has lead in that one.

16mm. Pix

Continued from page 3

ing primed for department store windows where, by automatic rear-projection, they would attract sidewalk gapers and otherwise intrigue passing interest.

Travelog Ads

Where amusement ends, and out-and-out advertising begins, may become a problem. Quite obviously a trailer film for Pan-American Airways, in color, showing the globe-girdling stops, is a vivid travelog, keyed to inform, interest and entertain the average auditor, even though inferentially it's a pitch for the airline.

England has been considerably further advanced on 16mm. ad reels, for general audience consumption, than in America. In fact, it is not generally known that George Pal's Puppetoons got Paramount's interest, for wider entertainment shorts, from the work Pal did in England for such advertisers as Horlick's, Shell Oil, etc.

Speaking of Paramount, Cecil B. deMille and Bill Thomas are hooked up in a 16mm. project which, with the silent exploitation affiliation of the second of "the two Bills" (meaning Bill Pine) will aim at selling exhibitors in adreels. The idea is to make them so palatable, with the trademarks played down or eliminated, that the theatres will welcome them, with or without rental.

(When it's an out-and-out commercial, the theatre-owner may swap his screentime for gratis unspooling; or the big business interest may pay a $10 to $25 rental to the exhib. It's a switch, of course, on the theatre manager buying film. The hazard arises from customer resentment to encroaching on their entertainment hours with anything bordering on advertising. The commercial pix-makers, of course, now have in their favor these salients: (1), the general conditioning of commercial radio on general audiences; and (2), the skill of our wartime documentary and indoctrination film-makers in making propaganda—in this case merchandise—palatable through the cinematic medium).

Bond Preems

Continued from page 11

the first six of the premieres which started last night (Tuesday) and continue tonight in six houses in this area.

In San Francisco, a premiere at Loew's Warfield brought in $307,875. A bond premiere at the Columbia, Columbia, S. C., brought in $278,000.

Sioux Falls, S. D., produced $209,780 at the State with "Dolly Sisters" (20th) in a 1,352-seat house which sold 2,704 individual bonds.

2 Big Philly Preems

Philadelphia, Nov. 27.

Biggest bond premiere in Philly's history is skedded for the Mastbaum next Monday (3) for "Stork Club." House has been scaled to gross $12,000,000. Premiere is being jointly sponsored by the Philadelphia Chapter of Hadassah and Philadelphia Motion Picture Study Group.

The Philadelphia Women's Council of B'nai B'rith is also scheduling a bond preview of "Dolly" Sisters" at the Fox, Dec. 6. Goal set is $4,000,000.

'Caravan' Booked

Washington, Nov. 27.

According to report submitted to Ted R. Gamble, national director of the War Finance Division of the Treasury Dept., by Tom W. Baily, film industry drive consultant, 3,948,000 showings of the Victory Loan subjects have been held in theatres throughout the country.

More than 14,000 theatres already have booked the "Hollywood Victory Caravan" two-reeler, and 1,200 prints of that subject are in circulation for a seven-week period for a total of 2,058 showings. In addition, the industry through WAC contributed three shorter subjects, featuring Fred MacMurray, Rosalind Russell and Edward Arnold, each film playing at least 15,000 theatres on an average of three times for 14 days. With addition of local trailers, it's estimated that each person in this country will see and hear 78 Loan messages from theatre screens.

Berta Killed in Auto Smash

Tom Berta, Wyoming state exhibitor chairman in the 5th War Loan campaign, was killed last Friday in an automobile accident while taking two war heroes to Rock Springs, Wyo., for a Victory Bond Show, according to word received by S. H. Fabian, national chairman.

Dual Legiters

Continued from page 1

ers will probably put up individually.

Morley and Wendy Hiller head the original Henry Sherek production of "Gentlemen," by Norman Ginsbury, current in London since July, and while not primed until next spring, Laughton is mentioned as an alternate casting should Morley be unavailable.

Incidentally, Gilkey plans a switch with "Three to Get Ready" by opening it in Chicago, not as a tryout, but to give that town the first-run showing, making Broadway "the road." Donald Oenslager is set to do the scenery, with $75,000 budgeted for the total cost. Miss Hamilton's revues previously were called "One for the Money" and "Two for the Show."

JESSEL'S 'BAND WAGON' FILMUSICAL AT 20TH

George Jessel will produce "Band Wagon" for 20th-Fox, instead of William Perlberg. Script of musical will be a rewrite by Mary McCall, Jr., based on a story property of the studio originally titled "Star Dust." Film will utilize score of the legiter "Band Wagon," particularly "Dancing in the Dark," with three new songs added by composers Howard Dietz and Arthur Schwartz.

Gregory Ratoff is to direct, with Clifton Webb dancing for his first time in a film. Musical will be done in color, on a $2,000,000 budget. The musical was originally started at Columbia when both Ratoff and Schwartz were attached to Columbia lot.

Film Charity Drive Snares $1,000,000

Hollywood, Nov. 27.

First Annual United Appeal, conducted by the film industry's Permanent Charities Committee, reached the halfway mark with more than $1,000,000 subscribed. Second half of the campaign will strive to raise a total of $2,100,000 for the entire year.

David L. Loew is chairman of the drive, aided by Y. Frank Freeman, Edward Arnold, Charles Koerner and a troupe of studio colonels.

Major Mike Cullen Back

Pittsburgh, Nov. 27.

Major Mike Cullen, who headed the GI circuit of theatres in the ETO, is now on terminal leave, after arriving in this country last week. He expects his discharge before Jan. 1.

Prior to entering service he was midwestern zone manager for Loew's.

Film Reviews

Continued from page 10

her over for her best friend, she pulls a gun on him and they are both killed in the subsequent struggle.

Robert Lowery and Doris Merrick try hard with their chores but never had a chance; ditto Eddie Quillan and Isabel Jewell. Faltering direction adds nothing to the trite yarn.

Brief Encounter

(BRITISH-MADE)

London, Nov. 14.

Eagle-Lion release of Noel Coward-Cineguild production. Stars Celia Johnson, Trevor Howard. Directed by David Lean. Adapted by Noel Coward from his playlet, "Tonight at 8:30." Camera, Robert Krasker, R. Francke. At Studio One, London, Nov. 13, '45. Running time, **85 MINS.**

Laura Jesson ..... Celia Johnson
Alec Harvey ..... Trevor Howard
Albert Godby ..... Stanley Holloway
Myrtle Bagot ..... Joyce Carey
Fred Jesson ..... Cyril Raymond
Dolly Messiter ..... Everley Gregg
Beryl Walters ..... Margaret Barton
Stephen Lynn ..... Valentine Dyall
Mary Norton ..... Marjorie Mars
Stanley ..... Dennis Harkin

Even Brooklyn may be willing to overlook Noel Coward rather than miss this intelligent, gripping treatment of the eternal triangle. Based on his play of the same name, "Brief Encounter" does more for Noel Coward's reputation as a skilled film producer than "In Which We Serve." His use of express trains thundering through a village station coupled with frantic, last-minute dashes for local trains is only one of the clever touches masking the inherent static quality of the drama. Coward name and strong story spells nice U. S. chances.

Celia Johnson as the small-town mother whose brief encounter with a doctor, encumbered with a wife and kids, plunges her into a love affair from which she struggles vainly to escape, is terrific. Co-starred with her, Trevor Howard, as the doctor, gives a performance calculated to win the sympathy of femmes of all ages. As for the dumb husband whose idea of marital happiness is summed up in his parrot-like iteration, "Have it your own way, my dear," Cyril Raymond manages to invest the stodgy character with a lovable quality which makes the happy ending of the near-tragedy less unconvincing than it would be otherwise.

Direction by David Lean is generally of a high standard, and Jack Harris has done a better-than-usual job of cutting. Interiors and exteriors should have especial interest for GIs who came to know small towns during their stay in England. Laurels go to Coward for these production values.

"Brief Encounter" may strike some exhibitors as being too brief, but every one of its 85 minutes is packed tight with interest-compelling incident.

A notable contribution to the growing list of British-made pictures qualified to appeal to world audiences. *Talb.*

Tele to Oust Pix As No. 1 Amus.

Continued from page 1

10 years you will probably have very severe competition with the motion picture industry.

"The moving picture people are very much concerned. There are millions of people who go to movie houses each week. If you have a good, clear entertainment at home where you can sit down in the comfort of your armchair and be diverted for the period of an hour or so, it is going to have an impact. It is my personal view that television is going ultimately to become the principal form of entertainment."

Jett explained that: "I think at the outset, for perhaps the next two years, some stations will run continuously shows on television, such as you may find in movie houses.

"By reading the paper, you will know that a particular feature will be on the air at a scheduled time and again repeated at a scheduled time. Unless this is allowed while there are only a limited number of receivers in the hands of the public, it would cost too much money to program a station full time."

Jett was asked to distinguish between the definition of current and ultra-high video. "In my opinion," he said, "the quality of the picture changes according to viewing distance from the screen. In a movie theatre if you sit too close the quality is poor, and if you sit far enough back the quality is better.

"For example, a high quality 'upstairs' television picture of 1,000 lines per frame will look very good when you are close to it compared with the 525-line picture. However, if you sit far enough back from the 525-line picture the quality is about as good as the 1,000-line picture."

Rep. Cannon just about panicked the FCC witnesses when he remarked:

"Do you not think this frequency modulation gives the United States Government an opportunity to make over the channels? Why isn't our Government as well treated by the radio industry as the British government?"

He pointed out that the British Government retain ownership. We income from licenses on radio receivers and went on to say:

"Why doesn't the United States Government retain ownership? We have not given away these FM channels yet. They still belong to the Government. Why not keep them and let the Government have the revenue instead of these private firms who are in the business to make money out of it, and incidentally relieve the American people of this constant din in our ears, people who are selling something over the air?

"There is the greatest contrast when you turn on a radio in England and you get a program without interference from somebody trying to sell you something."

"What do you get," interrupted Rep. Clifton Woodrum (D., Va.), when you turn that program on? While you do get these advertisements here, it is only because of those advertisements that you get the wonderful talent we get on our radio here. You do not get that over there."

"They have the best talent in England," retorted Cannon. "They could have the best talent in America." When Cannon insisted that the Government was passing up revenue by all tting channels without charge, Porter reminded that last year American advertisers spent on the air $285,000,000 for time alone. He pointed to the taxes that the Government receives on that money. Porter was asked about the recent sales prices of stations. He mentioned WINX in Washington being sold for $500,000, and WQXR in New York for $1,000,000.

"They didn't pay the United States a dime for it," said Cannon. "It means tremendous power. That vast power should be in the hands of the people rather than in the hands of somebody who wants to exploit the people.

"If you are going to dispose of this great natural resource, why not put the franchises on the market and sell, to the highest bidder, and let the Government take the millions? Why make them a present to those who want to control the people through propaganda and the Government get nothing in return?

"Why should the Government make them a gracious present of it? It does not give away its oil lands. There is a great scandal going on about the attempt to take Government oil lands now. Why should they attempt to take Government channels which are worth 1,000 times more than the oil lands?"

"I would not like to see the Government in the radio business," said Porter.

The commission recommended a deficiency appropriation of $392,500 for FCC, half of what the commission asked to put on enough extra personnel to handle the huge backlog of applications it is now trying to clear away.

Concert Biz Up

Continued from page 1

the threat of deficits. Organizers sell memberships at $5 a season, amount of members determining the number of attractions, the average running from three to seven events a season.

Community Concerts (Columbia) alone has added 100 towns to its list of member-cities this year. Between Columbia and NCAC, the two series now have from 700 to 800 cities and towns on their lists today, boasting over 2,000,000 members. Columbia has just finished organizing the town of Cody, Wyoming, for instance. With population of only 2,536, Columbia signed over 800 members.

Columbia's organizers signed a town in Washington last year that management never heard of, and couldn't find on map, in guide book, or railroad table. Organizers called it "a mystery town" sprung up on a desert, but they signed up 1,000 members who wanted good music. Artists who came had to promise not to reveal anything they saw or repeat what they heard. Town had not one series, but two. It was Richland, Wash., one of three headquarters for atomic research.

Concert management, who thought peak was reached last year, still feel there will be some recession in the entertainment world, brought about by reconversion, warplant shutdown or shifting populations. But it is not expected now for another year or two. And net result will still be a 50% net gain in concert attendance over conditions before the war.

Returned veterans are expected to cushion the recession to some extent. Many will be concertgoers for the first time, having been exposed to music for the first time in the Army.

But today the boom is greater than ever. Membership drives on the Communiy or Civic series reach the capacity of auditoriums in the first weeks of a campaign in some cities, so that quite a few towns have arranged concerts by an artist on two successive nights, to take care of the overflow.

CHICAGO DAILIES NOT EASING UP ON SPACE

Chicago, Nov. 26.

Despite reports to the contrary, exhibs and pressagents who expect an immediate letup in space shortage in local dailies are due for a disappointment if present trends are an indication of coming months. According to ad managers of Chicago papers no appreciable easing of restrictions is seen for at least the first months of 1946. "Plants" of pinups in various news and amusement sections are temporary, and depend for their use upon lack of important news breaks.

Chicago Tribune, which had stopped space rationing completely during the month of October, was forced to resume restrictions and expects to continue well into 1946. Walter Ammon, amusement ad manager of the Herald-American, said, "We will have to operate in the near future on the same basis we have in the past. Things won't clear up for several months at least." Same story is heard from the Times and Daily News, both of which are operating on a day-to-day ad schedule, with no promises given.

Korda's French Film

Alexander Korda, who recently returned to England, has purchased the world rights, outside of Farnce, to a French-made which has already come close to returning its negative costs in day-and-date engagement in two Paris film houses.

Picture is "Enfants du Paradies" (Children of Paradise). It was produced at a cost of 30,000,000 francs, around $600,000, and already has grossed 28,000,000 francs in two Paris houses, the Colisee and Madrid.

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***Records* and hold-overs for the greatest musical from 20th Century-Fox**

LET'S FINISH THE JOB! VICTORY LOAN!

10th Anniversary 'Ice Follies' Again B.O. Click; New Skaters Uncovered

By JACK PULASKI

This is the 10th anniversary of the Shipstad and Johnson "Ice Follies," and reports of the rink revue's big business on tour are amplified at Madison Square Garden, where the show opened last week. The place was virtually capacity, except for the top shelf, when caught.

The growing popularity of this type of show throughout the country has been indicated for some time. During the war there were personnel difficulties, of course, but even during that period talent was being developed in many stands. New skaters in the "Follies" prove that.

For several seasons there was rivalry between the "Follies" and "Ice Capades," but both have since realized there was plenty of territory for both. Not only did they settle their differences, but have combined to form a new skating show called "Ice Cycles." It's in rehearsal in Pittsburgh under the sponsorship of the Arena Managers' Assn., headed by John Harris, and debuts in the midwest Jan. 4. Another rink show, "Holiday on Ice," is new, too. Sonja Henie's "Hollywood Ice Revue," which tops all but for potential b.o. plays limited seasons, and Miss Henie and Arthur Wirtz's "Hats Off to Ice," Center, Radio City, about complete the major skating shows, all of which were inspired by Miss Henie's success.

"Follies" is essentially a precision show. That is emphasized by the finale ensemble, which has Spanish atmosphere, there being 40 well-trained linegirls in action. Other numbers also prove careful training and staging. For the most part the young skaters participate in the solos and specialty number, nearly all comedy interludes being handled by the standbys of other seasons.

Best known of the specialists is Evelyn Chandler, whose acrobatics on skates always have been unusual. She has a new routine that rings the bell. Tied with her for plaudits is Bobby Blake, a youngster giving an impression of the late George M. Cohan. Standing out is Helen Franklin, from England, particularly in a production number billed as "Scandinavian Christmas," with the girl Thomas Twins supporting along with the ensemble.

Something of a novelty is the pianoing on a platform by Walter Rudolph, who plays "Rhapsody in Blue," while Betty Schalow is the specialist on skates, supported by eight of the top linegirls. Phillis Legg, said to be the only girl stilt-skater, is unusual, appearing in "Sunset on the Desert," backgrounded by cowboys and "desperadoes." "Mississippi Levee" is another attractive production number, with Miss Franklin and Barry Green the specialists. Opening number, described as a celestial ballet, brings on Shirley and Ginger, a new duo, and Jane Zeiser. More rich costuming highlights "Fantasie in Gold," with Miss Schalow and Marshall Beard the soloists; also featured is Mae Ross.

Roy Shipstad, in tails, is still the most graceful male skater in the show, being backgrounded by eight "glorified girls." Roy's finale around-the-corner stunt is a bell-ringer. His brother, Eddie is in action with Oscar Johnson in "The Bowery" comedy interlude, the pair doing a bit of "Boomps a-Daisy," an Olsen and Johnson idea. Frick, with his back-bending specialty, is funny as always. With two new partners, Rony Roberts and Frank Sawers, the trio makes "Stormy Weather" laughable. As funny is a rehearsal travesty featuring Bill Cameron and Russ Tuckey. A comedy skater from the inception of the "Follies," Henie Brock again stands out. Dick Rasmussen and Cameron are okay in a Chinese comedy bit, while Ole Ericsen and Dick Mershon score with Walt Disney's hound dog, "Pluto."

Shipstads and Johnson hold try-outs in many stands, and in that way are uncovering fresh rink talent annually. This show backs up the logic of that idea.

Golden Gate, Frisco

Ted Straeter Orch (15), Linda Stevens, Frank Paris Puppets, Ollie O'Toole, Merry Macs.

This is a well balanced bill that keeps audience happy and looks set for good biz.

Ted Straeter hits even pace with fine selection of melodies opening with "Dark Town Strutters Ball" in which his piano work holds attention of customers. Later band moves into "Clair De Lune" and "12th Street Rag" with good results. Band closes with medley of Gershwin tunes for more salvos.

Linda Stevens, former Kay Kyser warbler, has plenty stage presence and gets good hand with "Somebody Loves Me," "Symphonie" and "It's Been A Long, Long Time."

Frank Paris and Puppets is another clicker. Act is surefire novelty of well routined puppet stuff slanted to comedy.

Ollie O'Toole, pint-size impersonator, rocks house with string of first rate take-offs with accent on comedy.

Merry Macs turn in swell job of singing and light comedy. Superb performers draw big hand and rate it. *Ted.*

National, L'ville

Louisville, Nov. 22.

Jean Parker, Huntz Hall & Bobby Jordan, Ballard & Rae, Terri La Franconi, Jack Waller; "Don't Fence Me In" (Rep).

Back to straight five-act vaude bill, lineup plays smoothly, and packs plenty of variety to please the customers. As a tee-off, Earle Keller's pit crew (10) gives out with an overture "Begin the Beguine," giving a chance for the trumpet man to solo. Clicked with the patrons.

Ballard & Rae, male and femme partner, open. Have a zany routine of acro dancing, the male simulating a drunk. Seemed to lay rough stuff on a little thick, but outfronters went for their stuff in a big way.

Mexican tenor, Terri La Franconi, out in business suit for some straight vocalistics. Chap has a legitimate tenor voice, no crooner, and is not afraid of the high notes. Registers with "Yours" sung in Spanish and English, then follows with "Siboney," a Cole Porter medley including "Night and Day" and "Got You Under My Skin." Closes with Mexican medley highlighting "Aye Aye Aye." Good hand at bowoff.

Huntz Hall and Bobby Jordan, original members of the Dead End Kids, have a line of mild chatter, but fail to impress with any great talent as comics. Jordan essays a bit of singing, whilst being heckled by his partner. Material is clean, but lacks punch.

M. C. Jack Waller is a likeable chap, and helps each act with introes in good taste. Gets over with his monologue, special material seeming to be a bit overlong. Has a lengthy song title routine which was helped lots by Keller's pit men. Nice hand.

Playing return engagement is Jean Parker. Hollywood lass has sharpened her routine, eliminating the dramatic skit previously used. This time she has the number "Don't Get Me Wrong, I Love Hollywood," which registers. Then gives 'em a bit of singing, and tops off with a can-can dance which brings encores. She gets by with her half-talking, half-singing efforts, but definitely does not have a singing voice. Big hand.

House well filled Thursday (22) afternoon. *Hold.*

Orpheum, L. A.

Los Angeles, Nov. 23.

Joe Louis, with Leonard Reed, Delta Rhythm Boys, Salici Puppets, Mardoni & Louise, Don & Beverly, House Orch (10); "Fatal Witness" (Rep).

Special feature this week is first local stage appearance of Joe Louis, world's heavyweight fighter. Booking of the champ for a week at the Orpheum comes under the heading of good vaudeville practice and while Louis cuts no special didoes as a vaudevillian, he does put over his stint in satisfactory style. Turn opens with the champ indulging in verbal sparring with Leonard Reed and closer has him displaying dynamite fists with a round on a punching bag. Reed makes a good chatter partner for Louis in the talk session. Material is good and Reed works fast. Spot plays on Reed's slight appearance and also gives Louis chance briefly to mention his Army life, and his toughest fights.

Musical side of program is carried off with top honors by the Delta Rhythm Boys (5). Quartet, backed by piano-playing of fifth member, puts plenty of punch into "Yes, I Know," "Black Magic," "St. Louis Blues," "Dry Bones" and their special arrangement of the quartet from Rigoletto. Boys finally had to beg off at show caught. Mardoni and Louise is a nifty magic turn. Mardoni works smoothly with both old and new stunts that baffle, and brings in several audience members for participation. Salici Puppets is a clever act of stringed dolls. Best bit is having puppet light and apparently smoke a cigaret. Don and Beverly, smooth ballroom team, open show with good terping. *Broa.*

Capitol, N. Y.

Jimmy Dorsey's Orch (18) with Dick Culver, Dee Parker, Karl Kiffe; Lowe, Hite and Stanley, Carlos Ramirez; "Yolanda and the Thief" (M-G), reviewed in VARIETY, Oct. 17, '45.

A little booking difficulty is evident on the current Capitol bill, and a dearth of top-name performers is the result. Jackie Gleason was originally set but a tiff on billing prompted him to walk, leaving the theatre without an act that might have rounded out this show more adequately. However, because of Carlos Ramirez illness during the past couple of days, Gleason and Henny Youngman have been filling in. Ramirez is expected back today (Wed.).

Otherwise this layout, comprising Jimmy Dorsey's band, Lowe, Hite and Stanley and Ramirez, is lacking in sock, though playing okay for the needs of most audiences. Dorsey is handling the introductions neatly without any fanfare; his 18-piece band, including himself, has the general savoir faire to get over, and the leader himself is still a sock on the reeds.

Dorsey has a particularly fine young vocalist in Dee Parker, who comes pretty close to stopping the show. Miss Parker is gowned expertly, has looks, sings with warmth and has a neat choice of tunes. Dick Culver, Dorsey's male warbler, recently out of service, shows an apparent lack of experience in stage deportment, but his barytoning goes over, too.

Lowe, Hite and Stanley, the dwarf, average-sized guy and the giant, are still doing okay with their assorted fol-de-rol, most of it based on differences in their sizes. Apparently to make up for the sudden withdrawal by Gleason from the show shortly before the opening, they've been given a second spot in the show towards the close, in which they do their by-now standard takeoff on the Andrews Sisters in panto to a recording.

Ramirez is reviewed under New Acts. *Kahn.*

Keith's, Indpls.

Indianapolis, Nov. 24.

Happy Harrison's Dog & Pony Circus, Fisher's Elephant, Joe Wallace, Zoppe Troupe, 5 Taylorettes, Brownie Silverlake Co.; "Northwest Trail" (Indie).

A nice bit of timing to coincide with the Thursday-Friday Thanksgiving school holiday paid off in good biz for Keith's "Indoor Circus," a well-balanced program of six acts with sawdust flavor. The bill features animal turns, led off by Happy Harrison's Dog & Pony Circus, and Fisher's elephant, along with clowns and acrobats. Harrison's menagerie, working as a unit, gets show off to a fast start. Educated beasties include several tumbling and jumping canines, a pony that waltzes to tunes of house orchestra and a balky mule, with an offer of $1 to anybody in the audience who can stay on its back for a minute. Act pleases oldsters as well as kids.

Brownie Silverlake, the bill's No. 1 clown, gets some laughs with his zany twists and falls in a trapeze routine with femme partner. Joe Wallace also keeps 'em chuckling with his jokes and comedy songs as chief barker. The Zoppe troupe furnishes the thrills with some breathtaking stuff on unsupported ladders. For a finish they stand three high on one another's shoulders on top rung. The five Taylorettes have something interesting in kid acrobatics. Youngest is 6, and a comedian.

Headline spot is accorded Fisher's Elephant, the 3-ton Judy, an old favorite at the house. The 11-year-old cutie plays a harmonica, rings bells in time with music, dances a rhumba and walks a six-inch plank set up several feet off the floor for an impressive finish.

Biz fine when caught. *Corb.*

Gayety, Montreal

Montreal, Nov. 26.

Wen-Hai Troupe (4), Jean d'Arc, Jon Nichols, Solly Field & Boots Burns, George Rose, Manhattan Debs (2), Herby Lynn, Lili St. Cyr, Gayety Girls (12), Mack White Orch (13).

Stripper Lili St. Cyr may be the headliner, but it's the Wen-Hai acrobatic troupe that walk off with the top honors. This foursome uses everything from horizontal bars to the old barrel rolling routine, but they sure sell.

Jon Nichols has a solid baritone which registers well, but he'd do well to switch his routine by opening with the weaker stuff and begging off with the surefires like "Sorento." Jean D'Arc does imitations of everything from Harry James' trumpeting to a baritone takeoff.

Fields and Burns are a knockabout burley comedy team that gets laughs, but they should get into their routine faster for better results.

Manhattan Debs are o.k. as a tap duo but nothing sensational. New routines and a perking up would help.

George Rose does some neat harmonica playing for good results. His use of the tiny instruments unaided by hands is not new, but registers well.

Herby Lynn sells nicely as m.c. but is n.s.g. when he comes to his own stint. His patter numbers fall flat—not for this house. Looks like he could do better at club dates.

Miss St. Cyr goes over big in her strip tease. She shows originality in approach and her "Ballerina's Boudoir" routine is clever. Nicely costumed too, but she doesn't wear it long enough to be appreciated.

The line "dances" listlessly and looks fair. White's band plays a good show as far as cues are concerned, but instruments appear to be in need of tuning. *Lazu.*

Olympia, Miami

Miami, Nov. 23.

Tim Herbert, Janet & Paul, Payne & Foster, Byrnes & Dooley, Freddie Bernard, Les Rhode Houses Orch (13); "Johnny Angel" (RKO).

Not until Tim Herbert comes on does house really warm up, though good duo on third were in tough spot following opening acts, which froze 'em.

Jimmy Byrnes and Mary Dooley open show with a song-and-dance act. Not a bad-looking team, but it's his hoofery that holds act together. Gal's warbling only fairish.

Freddie Bernard, who also emcees, follows and does nothing to warm up house. Guy has hefty voice, but a delivery that brings memories of the old days when most singers looked like moving targets. Best number is "Southland," but he ruined effect with some overworked wheezes.

Fayne and Foster, nice-looking couple, present pleasant stint with musical glasses, rubber dolls which make music and bell-ringing finish for nice returns. Male's chatter between numbers garner plenty laughs.

It's Herbert who moves show into high gear with his comedy antics. Gangling lad had them guffawing from start with eccentric hoofing and zany business. Rocks them with takeoff on Superman, and brings howls with mimicry of personalities from radio and screen. Had to beg off.

Janet and Paul, aerialists, close with a tightly-knit, spine-tingling series of twists and turns on the high rings. Had audience gasping with spectacular stunts, which brings heavy mitting.

Les Rhode and band seemed a bit off at show caught.

Biz good. *Soll.*

RKO, Boston

Boston, Nov. 22.

Johnny "Scat" Davis Orch, Marcy McGuire, Johnny Woods, Lulu Belle & Scotty; "Man Alive" (U).

No name draw on this bill and only so-so as stage show except for the band, which does a good, fast routine, with Johnny Davis scatting for chief kudos.

Band sounds good in fast and slow stuff, and clowns a little for additional warmth. They do "Jersey Bounce," "The Major," "Dream," and "One o'Clock Jump," with Danny Baxter of the trumpet line-up warbling "Till the End of Time" and "There's No You" for a strong reaction. Davis does "The Sheik," "I Can't Give You Anything But Love" and "Caldonia," alternating with trumpet breaks, and he's well liked throughout.

Marcy McQuire gives a little too much of the coy, girlish routine, but settles down to do "Chickery Chick" and a medley including "I'll Buy That Dream," and goes over nicely. Johnny Woods does his radio imitations for moderate laughs, and finishes strong, and Lulu Belle and Scotty wind it up with appealing songs a la hillbilly. "Does Spearmint Lose Its Flavor on the Bedpost Overnight," for example. *Elie.*

Tower, K. C.

Kansas City, Nov. 23.

Balabanow Duo, Roberta Dubin, Juvelys (2), Bert Gehan, Tower Orch (9) with Mike Carll & Norma Werner; "Sunset in El Dorado" (Rep) and "Adventures of Rusty" (Col).

Following a week of "shuffle rhythm" by Henry Busse and his orch, Tower layout this week reverts to its customary policy of four standard acts working in front of the house band. Bill is well diversified and rates okay on entertainment values.

Following offstage intro over the house p.a. system by Bert Gehan, comic and hoofer, who doubles as emcee, orch tees off with "Along the Navajo Trail," Norma Werner vocals the refrain neatly.

Balabanow Duo, man and girl accordionists, open with "Good, Good, Good," and other pops. Girl then contribs a slick toe tap specialty. Closer is "Clarinet Polka," with snappy fingering to hefty returns. Gehan is on next with a running fire of gab, which he tops off with some nimble cleatwork to garner plenty of mitting.

Roberta Dubin, tall brunet, registers solidly witth her warbling of "Paper Moon" and "You Came Along." Encores with "I've Got it Bad." The Juvelys, man and girl hand balancers, wind up the bill with a nifty routine. For a getaway, male supports his partner head to head with an inflated rubber ball between them. *Earl.*

State, N. Y.

Enoch Light Orch (15) with Dorothy Malone and Danny Sullivan; Patricia Morison, Cookie Bowers, Hal LeRoy, 3 Winter Sisters; "Abbott & Costello in Hollywood" (M-G); reviewed in VARIETY, Aug. 22, '45.

State layout apparently has the marquee lure to sustain the scheduled two-week run. Although basic reason for the forthnight's bill is the first-run of the A&C pic, Jesse Kaye's surrounding items, consisting mainly of standard acts, helps the b.o. appreciably. Show runs the course at par, although by necessity heavily overloaded on singing.

Item of major interest is the repeat of Enoch Light's orch with its "Date With a Disk" gimmick, wherein three nervous amateurs record a number, with winner judged by applause on the playback. It's a good b.o. hypo with a reasonable amount of entertainment values. Light's femme chirper is Dorothy Malone, winner of "Date With a Disk" contest in Philadelphia. She has good vocal equipment, but needs more know-how. Male singer, Danny Sullivan, is passable for this house with his two numbers, "Temptation" and "How Deep Is the Ocean?"

Other singing item is Patricia Morison, a film-name, who makes a real effort to get across with uninteresting renditions of "Beguine" and a pair of Rodgers-Hammerstein numbers.

Hal LeRoy, Cookie Bowers and Three Winter Sisters are the staples completing the lineup. LeRoy is an extremely lithe terper with solid, although at times dated, routines, while Bowers scores with his impressions of Coney Island characters, and the Winter gals hit the mark with acro, tumbling and dance routines. *Jose.*

Adams, Newark

Newark, Nov. 22.

Louis Prima Orch (16) with Frank Frederico, Lily Ann Carol; Rolly Rolls, Sonny Rise; "Sensation Hunters" (PRC).

Louis Prima, making his annual appearance at this spot, boffs them in spades with one of the slickest shows of the season. Never a moment's letdown in this top drawer rigadoon.

Prima's trumpet playing is tops in any league. His vocals, heavily interlarded with Italianisms, have that rare thing today—individuality. When he combines these factors in tunes like "Robin Hood," "Whatsa Matta, Marie," and "Felicia No Capicia," the crowd-baiting reaches practically a crisis.

Even in fairly straight numbers like "The White Cliffs of Dover" and "Margie," the touch is unique. Broad humor and quick comedy from the band, especially from guitarist Frederico, is socko.

Lily Ann Carol, with the band for years, is surefire. Her "I Wanna Get Married" carries plenty of smart innuendo and is countered cleverly with a romantic triumph in "It's Been a Long, Long Time." Comedy numbers with Prima ("I Got It Bad") draw heavy applause.

Rolly Rolls continues the musical humor in his piano turn. After parodying different types of keyboard artistry, including a wild boogie-woogie, Rolls calls for requests and it seems everyone wants to hear Chopin's "Polonaise." Score one for serious music. Sonny Rice's dancing is pert and lively. *Bran.*

Hippodrome, Balto

Baltimore, Nov. 25.

Don Cummings, Arren & Broderick, Lou & Lilyan Bernard, 4 Evans, Felice Iula House Orch (12); "Spanish Main" (RKO).

Very nice layout, with above-average emceeing by Don Cummings, who also scores in a spot of his own, and other standards combining to whack out pleasing entertainment. Fast getaway with the Four Evans, mixed quartette of hoofers, which sell strongly in both the tap department and extra appeal via contrasted dancing styles of brother and sister vs. parents. Packs a good punch.

Lou and Lilyan Bernard offer harmonica duets of a mixed repertoire blending schmaltz, swing and the classics for good returns. Cummings follows with fresh style of comedy and good material highlighted by a television bit which gets the maximum of laughs and sends him away to solid hand.

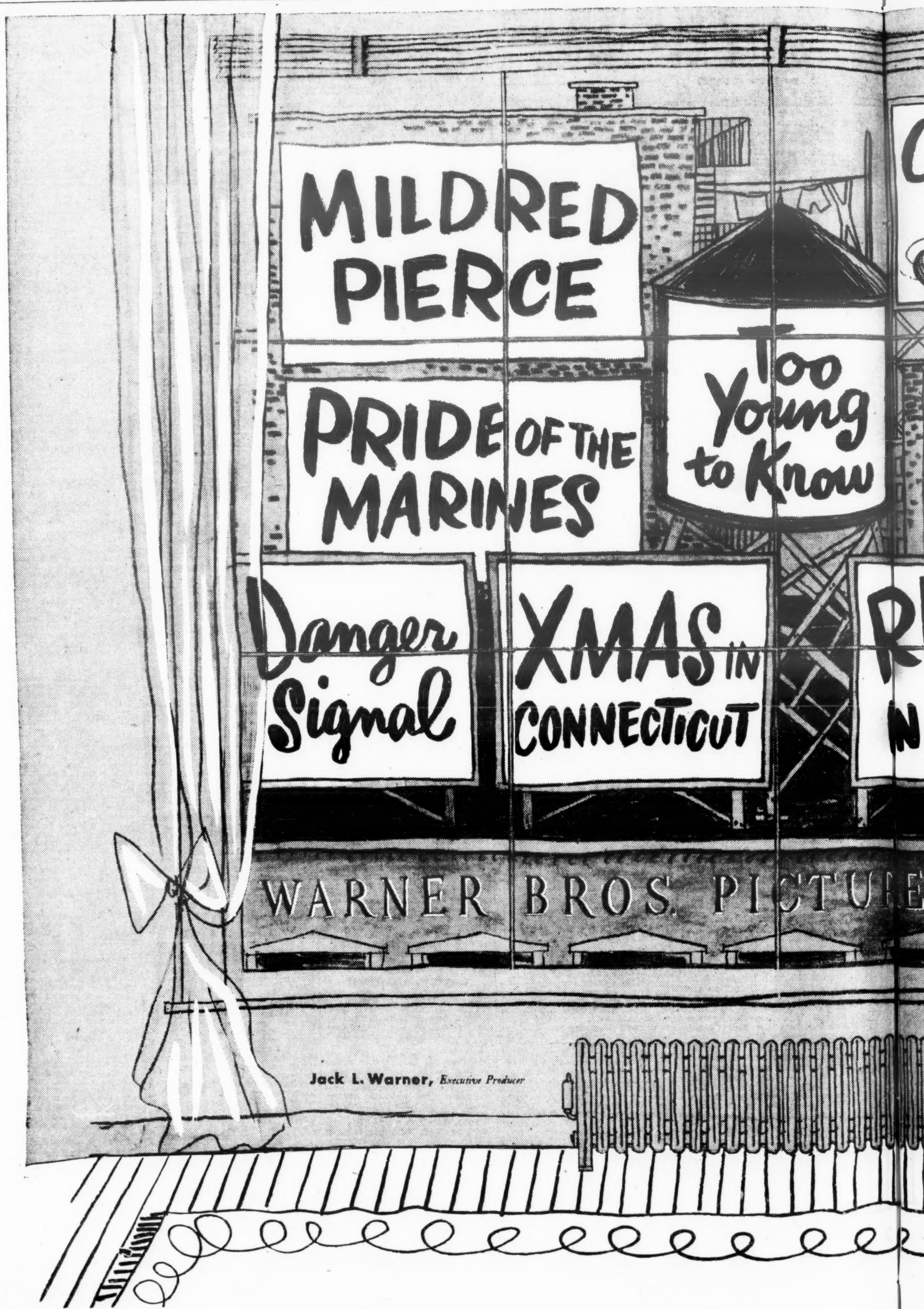
Closing is sock with standard comedy of Arren and Broderick, with vocals by femme to partner's piano support, clicking on both comedy and songs.

Biz very good. *Burm.*

Kilroe Back From Chile

Edwin P. Kilroe, 20th-Fox copyright adviser, who has been representing the film industry at the Inter-American Bar Assn. copyright conference in Chile, returned to N. Y. this week.

Kilroe represented the MPPDA on the Committee of Intellectual Property (copyright) at the meetings.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room with a view!

You're Looking at a Happy Lion...

WHEREVER YOU SEE THIS TRADEMARK FOLKS ARE HAVING A ROARING GOOD TIME-

"WHAT NEXT, CORPORAL HARGROVE?" PACKS THEM IN EVEN MORE THAN THE FIRST HARGROVE HIT!

AND THE NATION WANTS MORE AND MORE OF THE MUSICAL CHAMP "ANCHORS AWEIGH" In Technicolor

FOLLOWED BY A NEW BIG TECHNICOLOR MUSICAL EXTRAVAGANZA "YOLANDA AND THE THIEF"

WHILE "WEEK-END AT THE WALDORF" DOES WEEK-END BUSINESS EVERY SINGLE DAY!

AND LOOK AHEAD TO THE WONDERFUL TECHNICOLOR MUSICAL GIANT "THE HARVEY GIRLS"

AND TO THE FAMED NOVEL "THEY WERE EXPENDABLE" NOW A MIGHTY SCREEN DRAMA

AND OF COURSE M·G·M HAS THE GREATEST ATTRACTION OF ALL "ZIEGFELD FOLLIES" In Technicolor

And always remember - THE BIG ONES COME FROM M-G-M

PUT THE VICTORY SPIRIT IN THE VICTORY LOAN!

Albany Strand's 25th Anniversary; Briefies From the Exchange Centres

Albany, Nov. 27.

Warners' Strand, built by the late Mitchell H. Mark at a cost of $1,000,000 as Albany's first large movie house, celebrates its 25th anniversary today (Tuesday) with a special show. Judge John Boyd Thacher, maestro Tom Kiefer and electrician Anthony Roman, who took part in ceremonies on the opening night, will once more be present. Judge Thacher, then city treasurer and later three-term mayor, is the only one of the dignitaries on that occasion to hold important office today.

Anniversary show, in the evening and for special admission price of $1, will include Floyd Walter, Strand organist in the silent film days; Forrest Willis, of WOKO, as emcee; old-time movies, and "San Antonio."

Mark patterned the Strand after the theatre of that name in New York. The North Pearl street site was owned by Alexander and Henry Kramrath, Albanians. The Strand featured, in addition to pictures, a symphonic orchestra, concert artists and weekly stage productions, with scenery painted by David Lithgow, noted Albany artist, for the first few years. Seating capacity is 2,200. Leo Rosen, one-time vaudeville pianist and orchestra leader, is present manager.

'Tomorrow' Prizewinners

Prizes for the best exploitation ideas on "Tomorrow Is Forever," which will not be released until February, have been awarded by International Pictures. The original ideas submitted will be added to an exploitation supplement of the press campaign folio on the picture.

The 10 top prize winners getting checks for $250 each from International are Alice Gorham of Detroit United Theatres, Detroit; I. C. Holloway, Center, Lenoir, N. C.; William and Rita Morton, Albee, Providence; Seymour Morris, Schine Theatres, Gloversville, N. Y.; Dave Martin, Fox-West Coast, Los Angeles; Arthur Cohn, Roosevelt, Philadelphia; Fred C. Souttar, Fox-Midwest, St. Louis; Lou Cohen, Poli's, Hartford; and M. L. Plessner, F&M circuit, St. Louis. There were additional prizes of $100 each.

More Servicemen Back

Albany, Nov. 27.

Lee J. Drexler discharged after more than three years in Army returned to old post as assistant contact manager in Warner Theatres zone office at Albany. He was in the Caribbean area, stationed for some time in Trinidad.

Another ex-serviceman, Morris Koffsky, is now operator of the Family in Watervliet. Before joining the Army, he worked for Samuel Slotnik, Syracuse exhibitor, who leased the Family last spring. It had been dark for several months. Slotnik also has the Casino, Waterford. A third former GI, Robert Lamont, has joined his brother, Harry, exhib in Greenville, Philmont, Woodstock and Leeds (latter, in Catskill Mountains, is an open air).

Todd Fergusons Divorced

Memphis, Nov. 27.

Mrs. Mary Lou Ferguson divorced from Todd Ferguson on grounds of cruel and inhuman treatment. Ferguson was exploitation manager for Metro with headquarters at local exchange for years; recently returned to former home, Oklahoma City, to enter business.

In a Rut, Eh?

Harrisburg, Pa., Nov. 27.

Lawrence J. Katz nominated for 16th term as president of the Harrisburg Local, 488, IATSE M. P. Operators. Samuel Rubin named for 16th term as business agent.

Philly Shorts

Philadelphia, Nov. 27.

Albert M. Cohen, theatrical attorney, and Sidney E. Samuelson, business manager of Allied Independent Theatre Operators of Eastern Pennsylvania, elected members of the board of Variety Club Tent 13.

Arthur Greenfield, Universal salesman, transferred to Boston to head Universal exchange.

Louis Lieser, resigned as Republic salesman, named branch manager for Buffalo exchange of PRC.

Joe E. Brown will be guest of Larry Graver, S-W district manager, for Army-Navy game Saturday (1).

Edward Kapner last week resumed operation of the Park and Jefferson, North Philly nabes, which had been under lease to Stanley-Warner chain.

Al Blumberg new manager of the Circle, Stanley-Warner nabe. William Lafferty has been shifted to take charge of the Liberty. Morris Dovberg will manage the Allegheny.

Hurwitz Upped in Canada

Saskatoon, Sask., Nov. 27.

Harry Hurwitz, who for past year supervised the Odeon theatres here—Tivoli, Victory, Roxy—transferred to Winnipeg, Man. He will be assistant to H. A. Morton, president and g.m. of Manitoba Theatres, Ltd., which is affiliated with Odeon theatres of Canada and operates four houses in Winnipeg, as well as the Saskatoon theatres.

Hurwitz will have complete supervision of the seven theatres. The move to Winnipeg was made so that he could be in closer touch with distributor and supply houses. For 13 years he managed the Tivoli in Saskatoon. W. "Bill" Popham has been appointed city manager for Saskatoon, with headquarters in the Tivoli. Jack Ranfield will manage the Victory. No manager named for Roxy as yet.

F-WC Calls in Field Mgrs.

Los Angeles, Nov. 27.

Fox-West Coast's Southern California division recalled its district managers from their field offices and re-established them in the Los Angeles home office.

District chiefs were sent to field offices in their resective sectors as an experiment two months ago.

F. J. Nailey Retires

Fairmont, W. Va., Nov. 27.

F. J. Nailey, owner of the Liberty, Pittsburgh, and Lyric and Nitro at Nitro, W. Va., retired after 39 years as an exhibitor. Fred L. Helwig takes over the theatres.

Chi Sales Meet for WB

Ben Kalmenson, general sales manager for Warner Bros., has called a two-day meeting of WB district heads and homeoffice sales executives to be held in Chicago Nov. 29-30. Samuel Schneider, h.o. v.p., and Mort Blumenstock, director of advertising and publicity, will also attend.

Sales group from h.o. will include Arthur Sachson, assistant general sales manager; Roy Haines, western-southern division manager; Jules Lapidus, eastern division sales head; Norman H. Moray, shorts sales manager; I. F. Dolid, supervisor of exchanges, and Ed Hinchy, head of the playdate department.

Sells N. C. Theatre Interests

Raleigh, N. C., Nov. 27.

Sale of the Wade theatre interests to a group of Morehead City business men has been announced. The purchasers were Dr. Darden Eure, W. P. Freeman, J. L. Crump and M. T. Mills, and the amount paid for the property is given as around $150,000. Involved in the sale were the Wade theatre building in downtown Morehead City, the theatre equipment and adjoining soda shop, and the equipment of the Royal theatre, also in Morehead.

Veteran employees of Metro's Charlotte exchange were honored last week when they received service pins, in the form of a lion's head.

Ontario Group Elects

Toronto, Nov. 27.

First meeting of the newly-elected directors of the Motion Picture Theatres Assn. of Ontario elected the following executives: president, Morris Stein; vice-president, Joseph Garbarino; secretary, Ralph Dale; treasurer, Jack Hunter. Directors elected at the annual meeting were: N. A. Taylor, J. L. Hunter, Clare Appel; Sam Fine, Herb Allen, E. D. Warren, F. Rumford, E. S. Meehan, William Summerville, Jr.

200G L'ville Theatre

Louisville, Nov. 27.

S. J. Switow, vice president of M. Switow & Son Enterprises, Inc., has announced plans here for a picture theatre to cost $200,000 or more.

Lt. Com. Guthrie F. Crowe of LaGrange was elected president of the Kentucky Assn. of Theatre Owners, succeeding Andy Anderson of Hartford. Willard Habbard of Harrodsburg was elected vice president, and Freeman Smith of Cadiz, board chairman.

Texas Assignments

Houston, Nov. 27.

Al Lever, city manager for Interstate Theatres, has announced the following changes in the staff here, with returning veterans being given top priority: John Ellis has been named manager of the Village; Ross Valone named head of the Eastwood; at the Metropolitan, Johnny Boyd is the new skipper; Ralph Moore heads the North Main; Walter Saunders has been made engineer at the Metropolitan and Jimmy Lanier named student manager.

Oscar Dolley, former city manager at Brownwood, Texas, for Interstate, has received his discharge following three years in the Army. He has been given a temporary assignment in Wichita Falls with the Circuit.

The Rio has been opened in Irving by Hans Smith as a second house to his Irving. The Rio will show only Friday and Saturday. Houses are side by side.

Forrest Dunlap of Dallas has purchased the Palace and Texas theatres, Cisco, from the Robb & Rowley circuit and K. N. Greer

George Western has been named manager of the Wallace, Andrews, by Wallace Blankenship. Western was recently discharged from the Army; he was the former owner of the Texas, Jayton.

Maurice Gleaves, recently in the SeaBees is now manager of the Texas theatre, San Antonio.

Ben Dyer has been named manager of the Wallace, Morton, owned and operated by the Wallace Blankenship circuit.

Russell Hollifield, former Interstate employee, is now out of the Navy and has been named manager of the Melrose theatre, Dallas, by James O. Cherry, Dallas, city manager for Interstate.

Gerard Ebeir, World War II veteran, is remodeling a building in Runge, Texas, in which he will open the first theatre in the town for many years. House is expected to be completed around the first of the year.

St. Louis Openings

St. Louis, Nov. 27.

Earl and former Sgt. D. B. Stout open their new 400-seater in Mound City, Ill., Thanksgiving Day.

St. Louis Co. will spend $25,000 face lifting its Aubert.

J. Kennett Campbell is new manager of the Isle, Aurora, Ill.

Jerry E. Harpman made city manager for Fulton-Grossman houses in Aurora, Bloomington and Joliet, Ill.

Robert Boyd and Lloyd Hutchinson have disposed of the Chandlerville, Chandlerville, Ill., to Robert Wollrab, Bloomington, Ill.

The Lyric, Farina, Ill., recently purchased by J. R. Herrill, Louisville, Ill., will be completely remodeled.

Neal Elens, recently discharged from service, made manager of the Mode, Joliet, Ill.

James F. Holliday, formerly manager of the Apollo, Peoria, Ill., has succeeded Sylvan Kupfer as publicity director of the Normal, Normal, Ill.

Mrs. Inez Brown and her son, of the State, Roodhouse, Ill., elected Ernest, mulling flicker house in Orin, Ill.

Clarence Denny, owner-manager prez of the C. of C.

Renfro's RKO Spot

Kansas City, Nov. 27.

Jack Renfro named sales manager at the RKO exchange here.

Harold Vagtborg, president of the recently-organized Midwest Research Institute, will be principal speaker at dinner which will close the annual Kansas-Missouri Theatre Assn. meeting here Nov. 27-28.

Albert Lies, discharged from the Army recently, joined PRC sales staff.

Trio Adds Another

Des Moines, Nov. 27.

The Elkader theatre, Elkader, Ia., sold by Harold H. Hall to R. G. Faulds, E. M. Garbett and Art Thiele, all Des Moines. They own theatres here and in Marion, Monticello, Tipton, Independence, Iowa Falls and Humboldt, Iowa.

Deewight Benson appointed manager of Ingersoll here by Tri-States Theatre Corp. He is a veteran of 50 missions over the Balkan area as an aerial gunner and is one of first of more than 350 servicemen from Tri-States and Central States Theatre corporations to return to a theatre post.

New D. C. Theatres

Washington, Nov. 27.

Two new theatres opened, the Naylor being added to the Kogod & Burks chain, and Lloyd J. Wineland announcing that his company is launching the Atlantic.

The Fairlawn company, which operates the Congress, Fairlawn and Highland theatres, has its new Anacostia in course of construction.

H'wood Theatre in Chain

Los Angeles, Nov. 27.

Herbert Rosener Co., operating the Esquire, Grand and Studio theatres, took over the lease of the Laurel theatre in Hollywood. Laurel will be used as a first-run house for foreign films.

RKO Hillstreet theatre, in downtown Los Angeles, is undergoing a $35,000 face lift, without interfering with first-run showings.

Cincy Cinema Club's Officers

Cincinnati, Nov. 27.

The Cinema Club of Cincinnati officers for 1946, elected at annual meeting, are: Ross Williams (RKO), prez; Irving Sochin (20th), veepee; Pete Niland (Col.), sec.-treas., and as directors Milt Gurian (Mono.), Bob Burns and John Eifert, both of (WB), and Nat Kaplan (Col.).

tastes fresh as a daisy... comes ready-to-serve

Glory be! A *ready-to-serve* Dry Martini with all that just-right, *fresh-from-the-shaker* flavor! And you can pour one or a trayful, then put the bottle away for weeks, without losing a whit of the dewy-fresh taste. It's Hiram Walker's Dry Martini—and it's grand to have when unexpected guests drop in.

Hiram Walker's
dry martini

86 proof

the ready-to-serve Martini that always tastes FRESH!

Hiram Walker & Sons Inc. Peoria, Ill. Copr. 1945

The Amazing Log of The SPANISH

NEW YORK—Palace... Record-breaking second week follows opening week that reached a new all-time high for the house . . . 3rd week looks like a record-breaker, too!

CHICAGO— Palace . . . Opening three days set new high mark for the theatre!

CINCINNATI — Albee . . . Ranks with the best ever to play the house . . . Moves to the Grand, then the Shubert.

CLEVELAND—Hippodrome . . . All-time high opening week . . . all-time high for second week. Moves to Allen, then to Lake.

COLUMBUS — Palace . . . An all-time high with one exception. Moves to Grand.

DENVER—Orpheum . . . Record-breaking first week.

DAVENPORT — Orpheum . . . Within dollars of house record.

DAYTON — Keith . . . Biggest in years. Moves to Colonial.

DES MOINES — Orpheum . . . Biggest gross of any RKO picture all-time.

KANSAS CITY — Orpheum . . . First week hits highest gross in the history of the house.

NEW ORLEANS — Orpheum . . . A new all-time record gross opening week.

OMAHA — Brandeis . . . 'Way ahead of any other RKO picture ever to play the house.

ROCHESTER — Palace . . . Biggest in history excepting one . . . Moves to Regent and Temple.

SAN FRANCISCO — Golden Gate . . . Four weeks of record-breaking business.

SIOUX CITY — Orpheum . . . All-time high for the house.

SYRACUSE— Keith . . . Top business in years. Moves to Eckel.

DETROIT —Michigan . . . 1st RKO picture to play 3 weeks.

CHARLESTON, W. VA. —Capitol . . . Highest for year — and then some.

HUNTINGTON, W. VA. —Keith Albee . . . Among the all-time tops.

MILWAUKEE — Riverside . . . Highest RKO grosses for 2 weeks.

GLEN FALLS, N. Y.—Rialto . . . Biggest of any RKO picture.

MAIN
in glorious TechniColor
SPRINGFIELD, MASS.—Warner's Capitol . . . Peak business. Moves to Art for 3rd week.
AUBURN, N. Y.—Auburn . . . Highest RKO ever played. Moves to Jefferson.
BUFFALO—20th Century . . . Beats all-time record for every week of three weeks.
NIAGARA FALLS—Cataract . . . Top gross of any RKO picture.
OSWEGO, N. Y.—Oswego . . . Takes gross prize of all RKO's.
CANTON, O.—Palace . . . Tops for RKO picture in the house.
LORAIN, O.—Palace . . . Highest RKO on record.
FINLAY, O.—Harris . . . Tops in gross from RKO.
TOLEDO—Rivoli . . . Two weeks to an all-time high. Move-over to Pantheon.
BRIDGEPORT—Poli . . . Top grosses of all RKO's. Moves over to Globe.
NEW HAVEN—Poli . . . More money than from any other RKO. Moves to College.
JERSEY CITY—State . . . One of the few ever to play holdover. Biggest week of any RKO.
PATERSON—Fabian . . . Highest grosses for the house from RKO.
PASSAIC—Montauk . . . All-time high grosses from RKO.
SALT LAKE CITY—Uptown . . . Beats all-time records for two weeks. Moves to Rialto.
PUT THE VICTORY SPIRIT IN THE VICTORY LOAN!
PAUL HENREID · MAUREEN O'HARA · WALTER SLEZAK
THE SPANISH MAIN
In Glorious TECHNICOLOR!
with BINNIE BARNES · JOHN EMERY
A FRANK BORZAGE PRODUCTION
Executive Producer ROBERT FELLOWS · Associate Producer STEPHEN AMES
Directed by FRANK BORZAGE · Screen Play by GEORGE WORTHING YATES and HERMAN J. MANKIEWICZ
RKO RADIO PICTURES

Something new is added
to the old West...
and in Technicolor, too!

YVONNE DE CARLO · ROD CAMERON in "FRONTIER GAL"
A FESSIER-PAGANO PRODUCTION in TECHNICOLOR
with ANDY DEVINE · FUZZY KNIGHT · SHELDON LEONARD
ANDREW TOMBES and BEVERLY SIMMONS
Original Screenplay Written and Produced by Michael Fessier and Ernest Pagano · Directed by CHARLES LAMONT · Executive Producer HOWARD BENEDICT · A UNIVERSAL PICTURE

Literati

'Salute' Mag Readied

"Salute," a monthly feature mag for men edited from point of view of ex-servicemen, will be published by Lev Gleason Co., with first issue (March) out mid-February. Mag will be staffed by former Yank and Stars and Stripes men, with Durbin L. Horner, former ed of Yank's London edition, as editor. Contributing editors will largely comprise former top GI writers, and will include Dashiell Hammett, Bill Mauldin, Marion Hargrove, Jimmy Cannon, Irwin Shaw, Len Zinberg, Walter Bernstein, Ralph Stein, Jack Foisie, Ray Duncan, Walt Peters, Hyman Goldberg, Jim Dugan, Debs Myers and Dewitt Gilpin.

Mag will be of Yank size, with Yank format inside. First run will be 400,000, first issue comprising 52 pages. Price is 15c.

Wishful Anthology

Eugene J. Woods compiling anthology, "I Wish I'd Written That," which Whittlesey House will publish next summer. Selectors to include John Dos Passos, Kenneth Roberts, Willa Cather, Christopher Morley, Stanley Walker, John Hersey, William Saroyan, William McFee, Richard Wright, Upton Sinclair, Will Cuppy, FPA, Louis Bromfield, S. J. Perelman, Marquis James, Ogden Nash, Westbrook Pegler, Robert Nathan, Irving Stone, Margaret Fishback, Clare Boothe Luce, Will Durant, Wolcott Gibbs, H. I. Phillips, James Thurber, H. Allen Smith.

$10 Extra for the Fee

Gerald L. K. Smith's The Cross and the Flag is being sued for $1,000,010 by the Hollywood Press-Times for being described as a "Hollywood red rag" whose only strength "rests on its foul, atheistic and communistic odor." Orson Welles, Albert Dekker and Burton O. Burt are plastered by name, but Frank Scully, who does the chief column for the paper, is completely passed up, for a novelty.

Dekker is described as assemblyman of the "refugee-loving ultra-ultras of the Beverly Hills district." (Actually, he represents Hollywood). Further crack at the Hollywood Press-Times rates it a "hireling of the Hollywood producers." (Actually it supported the recent strike).

Paper is owned completely by Adolph Solomon, former N. Y. real estate operator. Suit was filed by Atty. Rollin McNitt, chairman of the county central Democratic committee, of which Scully and Dekker are members. Ten bucks was added on to the million dollar damages to pay for the filing fee.

Bob Musel Back

Bob Musel, UP correspondent just back in N. Y. after three years in the ETO, will vacation a complete months before getting back into harness.

A songsmith in addition to his newspaper work, Musel also collaborated with Harold Conrad, press agent for "Winged Victory," on an original screenplay, "You Can't Escape Me," which Mike Todd will produce for Universal release.

Jingler's 30-40 Papers

Stan Arnold, who jingles the news in four-line couplets for the N. Y. Post, is now being syndicated in some 30-40 papers. He was formerly a food buyer for a Cleveland supermarket, but when he sent in jingles to Drew Pearson, latter called Arnold to the attention of Bob Hall, head of the Post Syndicate.

Leo Guild's Book

First book of Leo Guild, Warner studio p.a. on the Coast, will be published by Marcel Rodd, Hollywood, in February. Entitled "You Bet Your Life," and with a foreword by Bob Hope, tome argues for and against practically everything man meets during his lifetime, including crime, love, sports, gambling, entertainment, education, business, etc.

Joe Wiegers Scrams Macfadden

Joe Wiegers has resigned after 10 years as public relations head of the Macfadden publications, to devote full time to his own outfit which puts out digest books like "101 Hints For a Glamorous Figure," and 25c novels under Wiegers Publishing Co.

Fadiman's 'Lifetime' Chore

Clifton Fadiman has been inked by Random House to do "Living Literature of Greece and Rome" as part of the publishers' Lifetime Library. Work, consisting of 60,000 to 100,000 words of original Fadiman commentary, plus whatever classical literature Fadiman thinks "speaks to us today," will run to two or three large volumes and should be completed within three years.

Two latest volumes in Lifetime Library set, "The Basic Works of Aquinas" and "The Wisdom of Israel," were sold out on publication date but new editions of 10,000 each are back on the presses.

Quiz Kids Inspire Tome

Eliza Merrill Hickok, assistant program director of the "Quiz Kids" program has authored a full-length book of stories centered around the juvenile geniuses with a history of the show starting with the idea of Louis G. Cowan, former Chicago publicist and recent head of the New York office of OWI overseas radio, to the present time. Book will be published by Houghton Mifflin with release scheduled for late summer or early fall of next year.

Author, who was feature editor of the Cedar Rapids Gazette before joining the "Quiz Kids" staff five years ago, tells of the Kids' extensive bond-selling activities and their meetings with Bob Hope, Fred Allen, Bing Crosby, Jack Benny and other radio stars and their meetings with politicians, scientists, authors, statesmen and other notables in the news.

Seattle Newspaper Strike

For the first time since the general strike in 1919, Seattle is without a daily newspaper. Printers are on strike for higher pay, with deadlock showing no signs of cracking.

Theatre publicity departments have sought other media for advertising the shows, but little extra time can be had on radio, billboards are loaded, and placards are a bother.

CHATTER

Maj. Melvyn Douglas and Sol Hurok profiled in January This Month.

Merle Miller, ex-Yank staffer, has left Time to go with Norman Cousin on new Project X magazine.

Josef Szigeti, Hungarian violinist, just finished his memoirs, "With Strings Attached," which Knopf will publish.

Back in civvies, Lieut.-Comm. Marvin McCarthy resumed as managing ed of the Chicago Daily Times last week.

Arnold Shaw, vet music man, now editor of Swank, has brought out that man's mag as a quarterly with the January issue, in attractive digest form.

Bill Mooring, former labor writer in London and now motion picture editor of The Tidings, L. A., has signed to syndicate his column to 85 Catholic papers.

Ann Ward, former service and fashion editor for Modern Screen and a New York Post reporter, has been named associate editor of Fawcett's Motion Picture magazine.

James M. W. Knipscheer arrived in Hollywood to cover film news for the London Daily Express, first of a number of correspondents expected from England to take advantage of postwar freedom of the cables.

Ted Le Berthon, top columnist of L. A. for seven years, until he was fired by the News for "conduct unbecoming a gentleman," and went to St. Paul to edit the Catholic Digest, has returned to L. A. to freelance. Couldn't take Minnesota winters.

Readers Digest is planning to move into the Orient. But big Dennis McEvoy, son of JP., has resigned as a captain in the Marines and will be groomed at Pleasantville before being shipped to Tokyo. McEvoy speaks Japanese and spent part of his school days there.

S Sgt. Harold Salemson, credited as No. 1 man in the Army's successful psychological warfare in African, Italian and Riviera campaigns, has been offered post as editor of the Screen Writers mag as well as commentator's job when N. Y. Post people take over indie radio stations in Hollywood and Frisco.

A cloth-bound edition of Milton Berle's "Out of My Trunk" (Grayson) will be published Dec. 15, to sell for $2. Fancier edition follows the sell-out of the first imprint of 30,000 copies, a paper-backed issue at $1. Book has been selected for publication by the Armed Services Editions by the Army and Navy.

Lew Landsman, cartoonist and radio gag writer, has sold his screwball cartoons to Pic. First-run uses his Perpetual Emotion, Drip Tease and Uplift Society drawings. A psychoanalysist on seeing the drawings at an exhibit expressed the opinion that Landsman must have had an unhappy life. "Look, mister," said Lew, "I'm just trying to be funny."

Harold W. Cohen, amusement editor of Pittsburgh Post-Gazette, and VARIETY's Smoky City mugg, was badly hurt on Monday (19) night in an auto smashup during a fog, when, in order to avoid hitting a man, Cohen ran into the safety zone and was severely cut up on the face and body. Has 50 stitches and will be at Pitt's Mercy hospital for next two weeks

Rosenwald Coin Into Films

Continued from page 3

ment background. Benay Venuta, musicomedy star, is his wife.

Horne, since resigning as national director of 20th Century-Fox Film advertising and publicity, has had a number of indie production propositions. Lt. Stanley Kramer, vet producer for David Loew, of the new firm becomes a v.p. upon his discharge from the Army.

The accent on story properties, with a merchandising buildup, has long been proved in the picture business, according to Horne's direct knowledge. The quests for Scarlett O'Hara, Rhett Butler, Amber, Francie ("A Tree Grows in Brooklyn"), etc., are the keynote to how a public can be conditioned to boxoffice interest in strong literary roles, even more strongly than in who plays them.

Story Productions, Inc., already has a couple of important script properties of that calibre, and this new approach has so intrigued literary agency interest that Horne-Deutsch-Kramer-Levin have their heartiest cooperation because it spells a new deal for the author, especially if he has stature. The new film company will back up this unusual regard for its authors by also giving them a slice of the gross, also a radical departure.

Plugging the Authors

But, as Horne states, "During our campaigns at 20th we proved it. We plugged Betty Smith's 'Tree Grows in Brooklyn'; we plugged A. J. Cronin's 'Keys of the Kingdom'; we plugged Mary O'Hara's "Flicka," Franz Werfel's 'Song of Bernadette,' Richard Tregaskis' 'Guadacanal Diary.' We always accented the author so that the book and its writer took on new values. Certainly in Betty Smith's book-movie version you can't say the audience was excited about Joan Blondell, Jimmy Dunn, Lloyd Nolan, Dorothy McGuire or Peggy Ann Garner. In fact, the strong story revitalized Joan and you know what it did for Dunn—a socko comeback. That goes on all over Hollywood. Today it's Joan Crawford in 'Mildred Pierce'; yesterday it was somebody else. It happens always when the story and the part are right. Why do you think the Ann Sheridans and the Alan Ladds pout; they're fighting for good parts. And we all know that, with the tax structure, since money means nothing to the top stars, they'll make sacrifices if they get good solid parts. That's where Story Productions hopes to fill the bill. If we get best-sellers, which enjoy wide sales, are endorsed by book clubs and the like, all this must interpret itself for the best interests of the ultimate movie version."

Horne and Deutsch accent that that's why Hollywood pays fabulous prices for books and plays, on the theory that they are buying fully tested characterizations, tailor-made for this or that star.

The difference in their thinking is that a book is even more thoroughly thought out as a setting for cast of film players than a play, and books ("Gone With the Wind," etc.) allegedly make better film versions than plays. Whichever the case, Horne, Deutsch et al. will put the accent on books.

Furthermore, they will make one or two such properties a year; not rush into production until their scripts are fully written and set to shoot. This means they won't be shooting actually until next year, hence distribution is the least of their immediate problems, since their stories and financing are fully set.

When Lt. Kramer receives his discharge he will proceed to the Coast with Deutsch and Horne to conclude deals with w.k. producers, directors and writers with whom the company has been negotiating during its formation.

No One Will Hit 'Road'

Hollywood, Nov. 27.

Humphrey Bogart and Lauren Bacall, slated to co-star in "Stallion Road" at Warners, took a look at the script and turned it down. Studio is hunting a new story for them.

Story was originally assigned to Errol Flynn, but that deal also fell through.

Lanham Vice Osborn

Washington, Nov. 27.

Brig. Gen. Charles T. Lanham has been named director of the Army's information and education division, succeeding Maj. Gen. Frederick H. Osborn.

Work entails the use of radio and films.

HOW TO BE POOR

By FRANK FAY
Star of HARVEY

From the Main Stem comes this unauthorized, unorthodox financial handbook for every taxpayer—with a low bracket complex

FAY'S lessons in the mysteries of low finance will make clear just why he was voted the best comedian of 1945. A combination of uncanny economics and vaudeville anecdotes add up to the funniest and most nostalgic reading of the year for people in show business.

Illustrated by JAMES MONTGOMERY FLAGG

$2.00 at all bookstores

Prentice Hall 70 Fifth Avenue New York 11

A love letter to her pup!

EVERY dog has its day

by JULIE HAYDON

Maxim is a wire-haired fox terrier in the enviable position of belonging to one of America's most beautiful and talented young actresses. Her mistress has written her true life-story with passionate devotion and a master's craft. EVERY DOG HAS ITS DAY is an exquisite gift to buy yourself and everyone else who loves a dog.

At your bookshop. $1.50

THE MARCEL RODD COMPANY
Publishers Hollywood

New York Theatres

CHARLES BOYER
LAUREN BACALL
In Warner's New Hit!
"CONFIDENTIAL AGENT"
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RADIO CITY
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Spectacular Stage Productions

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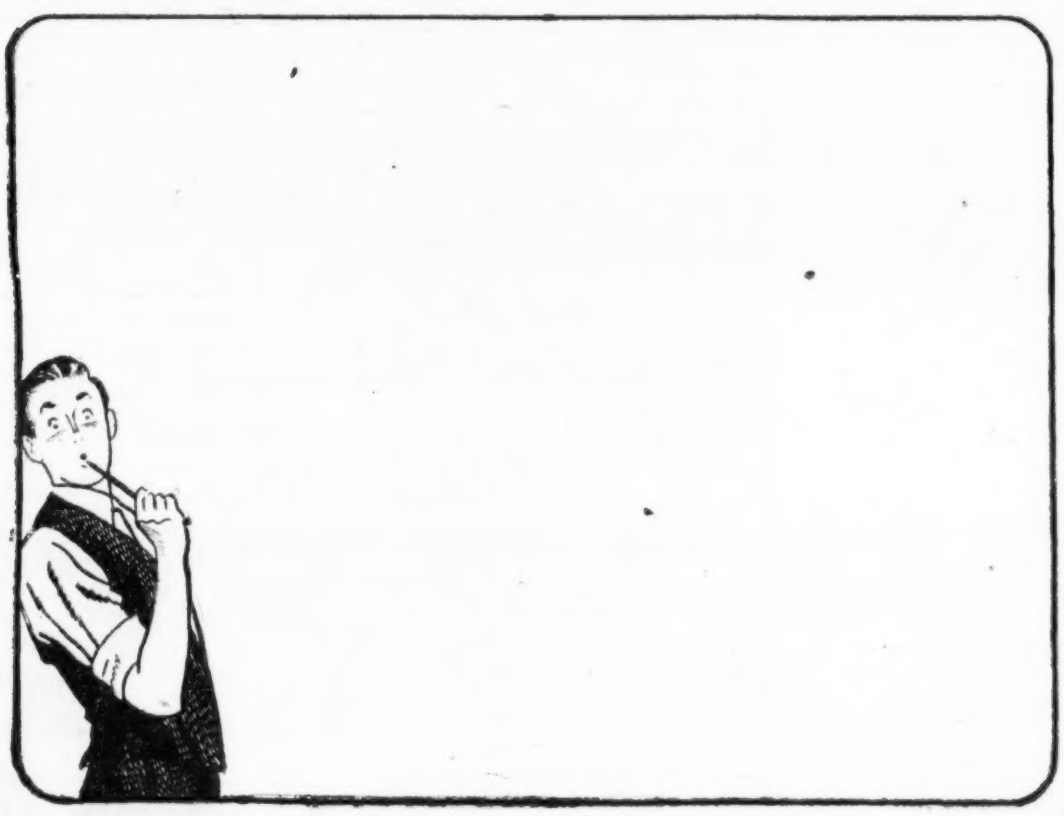
"HOLD THAT BLONDE"
In Person
FRANK SINATRA
Gene Krupa and His Band
PARAMOUNT Times Sq.

ADMAN IN WONDER LAND



true confessions

AD BEES BUZZ ROUND WAX HONEY

Air Conscious St. Louis Mayor, Wired for Sound, Typifies Wide Influence of Radio in Community

How radio can fit into the community pattern has been forcefully demonstrated over the past years by Mayor Fiorello H. LaGuardia of New York.

The manner in which other cities are utilizing radio as an instrument for civic betterment and to bring vital issues to the people will be detailed in a series of articles by VARIETY correspondents, of which this is the first.

By SAM X. HURST

St. Louis, Nov. 27.

Use of the radio as a means of keeping the natives acquainted with happenings in municipal affairs, complementing coverage by the three daily papers, has not been overlooked by Mayor Alois P. Kaufmann, now serving his first full four-year term. His impressive suite of offices is literally wired for sound. Four major local stations, KSD, KMOX, KXOK and KWK, have lines into the office and are prepared, at a moment's notice, to go on the air from Kaufmann's hqts.

When Kaufmann succeeded the late William E. Becker to the chief post in the city's municipal affairs, by virtue of the latter's death, he availed himself of the opportunity offered by the radio stations to air his views on municipal problems. His inaugural address from the rotunda of City Hall was broadcast locally and last spring, each Saturday night, found him before KSD's microphone expounding civic problems.

It was during this series that he proposed the postwar revival of the annual old St. Louis Fair, which was abandoned many years ago. The move to revive this hypo for businessmen is in full swing, and will be one of the outstanding attractions in this Mississippi metropolis.

Long vigils were held in Kaufmann's office on the eve of both V-E and V-J days, as all of the stations were anxious to have the city's chief exec expressions on the air at the time. On one occasion, before the genuine V-E day, gabbers, engineers, etc., spent 12 consecutive hours in the Mayor's office waiting for the expected flash that did not materialize. Kaufmann played host by furnishing food, refreshments, etc., for the radio guys.

Fast Work

Radio was again on the job when the electric streetcar men, and operators of motor buses, pulled an unauthorized and unexpected strike at 1 a.m. on June 1, 1944. Kaufmann hastened to his office, went on the air, and told the populace that he would arbitrate the squabble. He not only called the conference but per-

(Continued on page 32)

'NOISES BY NIGHT'

Hub Robinson's Opus to Lay Radio's Breast Bare Before Laymen

Hubbell Robinson's forthcoming book on radio for Ziff-Davis, skedded for spring publication, will represent the first attempt at aiming at a lay readership in telling the inside trade story of the production headaches that go into radio programming. Book will be tabbed "Noises by Night."

In effect Robinson's tome will explain how commercial radio works; of the multiple headaches confronting agencies in packaging comedy, dramatic shows, directorial problems, etc., and to counteract the prevailing fable among lay listeners that the networks are solely responsible for the shows they air.

Mountie Shows On Canadian Air Get Heave-Ho

Toronto, Nov. 27.

The Mounties are all browned off with getting their man via the airwaves and the crackdown is on.

Using a wartime statute as lever, the Royal Canadian Mounted Police has ordered all commercially-sponsored mountie shows off the air until such time as scripts have been approved by Stuart Taylor Wood, the chief commissioner. That Taylor in Wood's name stands for Zachary Taylor, former president of the USA, who was the commissioner's grandfather.

Currently five Canadian radio shows are using the Mounties as theme, but none are network efforts.

Trouble began when a clothing company submitted a 24-sheet to advertise it's radio shows. The poster was approved but the commissioner said he "noted that the scripts had not been approved."

This was not a request that the scripts be sent along to Ottawa but they were sent and rejected without explanation. The sponsors demanded a reason and when they got none wanted to know if this was a new type of censorship. Still no answer.

Meantime "Men in Scarlet," four years on the air, got the heave-ho as did two western shows. It was a 15-minute drama thrice weekly. Showdown seems probable.

So far there has been no prosecution under this amendment to the RCMP act, which was passed as a war measure in 1942 but never repealed. Maximum fine is $200. It's likely some sponsor will deliberately seek arrest and then, if convicted, enter an appeal to bring the whole thing into the open.

Agency, Director Switch In 'Perry Mason' Revamp; Mull Once-Wkly. Format

Procter & Gamble has shaken up its "Perry Mason" cross-the-board daytime serial on CBS, shifting it all into the hands of one agency, highlighting the plugs for one product, putting on a new director, and mulling the possibility of getting a new writer for the stanza.

There was also the possibility that the show may be changed from a daily 15-minute piece to a weekly 30-minute show.

Pedlar & Ryan handled the show jointly with Dancer, Fitzgerald, Sample. P&R is now out. Reason given is that P&R handles the soap people's Camay adverising, while DFS is concerned with Spic & Span. Under the change, Spic & Span will get the highlight plugs, with Camay coming in only for participating mention.

As of last Monday (26), direction of the show was taken away from Carlo D'Angelo, who was producer-director, and given to Arthur Hanna. The writer, Ruth Borden, stays on so far, but there is possibility that a new scripter may take over.

Free-Wheeling 'Hat' Won't Roll on MBS; Pitch Now Up to ABC

The ABC (Blue)-Mutual network bidding for Mayor LaGuardia as a commentator has narrowed down to ABC alone. Indications are that a sponsorship deal will be wrapped up by Friday of this week.

The outgoing New York mayor, in his discussions with MBS prexy Ed Kobak, has made it pretty emphatic that he has no desire to put Kobak on the spot and find himself involved in a deal in which Col. Robert McCormick (owner of WGN, Chicago, one of the key Mutual stations) "or anybody else in the N. Y. Daily News-Patterson family" is concerned. LaGuardia makes no bones over the fact that he wants free reins; won't stand for censorship.

PLATTER COIN DRAWS AGCYS.

Top ad agencies for the first time are starting to o.o. the transcription business: it's considered a sure sign that platter shows are not only here to stay, but appear headed for unprecedented popularity. Despite their ban by the top networks, the transcribed shows have attained a "legitimacy" heretofore unknown. It's definitely felt that the platter show will eventually translate itself into one of the top coin-earning divisions of the industry. And the agencies want to get in while the getting's good.

Feelers sent out by the agencies indicate that the local stations throughout the country want them; give them a good show, replete with talent, and they don't care whether it's live or plattered. And when a network affiliate expresses a willingness, as some have already done, to yank off a low-rating web show to substitute a transcribed program that adds up to greater entertainment value, it's understandable why the agencies are taking cognizance for the first time of the potential impact of the transcription biz.

Multiple advantages are seen accruing from platter shows. It's a veritable gold mine for the talent, of course. A half-dozen shows can be wrapped up in one day; the inevitable fluffs on live programming can be eliminated by "retakes" and innumerable production headaches will automatically go by the boards. That it's cheaper and more lucrative has already been established by many of the platter outfits now doing business. And more and more top-talent names are coming into the fold; the more stations that tie in with a disk show, the greater their coin intake. A 400 or 500-station hookup for a single platter show is envisioned as inevitable.

But chiefly, the fact that the heretofore solid block of resistance against transcribed programming is gradually breaking down is the convincer for the agency boys that it's time they started a serious exploration into the field.

Mutual Agonies Face Cleanup

Mutual network, which has had its knuckles rapped plenty in the past by social work organizations and others protesting use of web facilities for sponsorship of the John J. Anthony cross-the-board stanza, now thinks it's got the problem licked. Network has been experimenting with the idea of using Anthony via transcription, instead of live, to permit more careful o.o. of material and to eliminate sensitivities that crop up now and again in discussion of marital problems, etc.

Anthony goes full network next month (he's sponsored by Carter Little Liver Pills and has had a 10-station "tryout" hookup since last March) and effective with the Anthony expansion over 250 MBS stations starting Dec. 2, it'll be strictly a transcribed show.

Mutual is now thinking of plattering Alexander's Mediation Board, as well, because of its similarly-formatted "agony" routine.

Agencies See Spots Before Eyes As Web Affiliates Spurn 'On the Air' Promotion of Top-Budgeted Shows

By GEORGE ROSEN

The so-called "commercial-mindedness" of broadcasters around the country is causing considerable distress among some of the agencies represented by top nighttime shows on the air. They maintain that it's practically impossible any more to interest the network affiliate stations outside of New York City in promoting programs via "station-break-trailers. While it's conceded that the "on the air" promotion of WABC, WEAF, WJZ, and, to some extent, WOR, typifies program showcasing at its best, it's argued that the practice practically ends with the flagship stations in N. Y. While there are exceptions, it's pointed out, they're strictly in the minimum.

The "courtesy promotion" by utilization of the station break to hypo interest in the network shows carried by the affiliates has become virtually extinct, it's contended, and is attributed directly to the "coin-grabbing" technique of selling the 30 seconds to Flegelmeir's Jewelry Store or any other local spot account in order to spiral the ledger sheet figures. Even network owned-and-operated stations stand equally as guilty by selling all available time, it's charged.

In some cities, the critics argue, the stations have made a practice of splitting up a station break, with a resultant quickie trailerization of an air show that winds up meaningless, and utilizing the other 15 seconds for a spot sale.

The agency beefs are particularly directed at stations in those cities where "tune in" ads are not accepted by newspapers and where radio shows, of necessity, must depend on their own medium for an "on the air" promotion lift. Yet these stations, too, are completely sold for local spots, or at best the promotion is shoved into an 11:30 p.m. segment when listener pull is at a low ebb.

The agencies are squawking over the "shortsightedness" of the stations in failing to properly promote their shows and invite new listeners. They see the thing turning into a Frankenstein and predict that when the days of free spending are over, these stations will have found themselves without an audience reserve. They're beefing, too, over the fact that a sponsor will frequently invest some addtional coin for a top guester to raise the show's Hooper, but that the stations invariably fail to apprise their listeners of the added feature.

As one agency exec put it: "It'll all probably wind up with the sponsor being forced to buy the spots himself in order to get in a promotional plug for his show."

What, No Seltzer?

Eddie Cantor, having trouble with some sound effects on his NBC show last week, recalled that when he first went on the air there were innumerable production huddles over how to achieve the effect of water running over a rock. Everything was tried; windmills were brought in, etc. In desperation they finally gave up, and decided to use some water and a rock.

"The effect," sez Cantor, "was perfect."

League Maps Watchdog Act For Gabbers

Plans for careful scrutiny of the four major networks and some local stations are under way to determine whether, in the postwar cancellation of newscasters and commentators, a proper balance is being maintained among the liberal, conservative and reactionary forces. Dr. James H. Sheldon, administrative chairman of the Non-Sectarian Anti-Nazi League, is in charge of the survey.

Sheldon pointed out that the situation hasn't as yet reached a critical stage, because the networks for the most part are keeping many newscasters and commentators as an altruistic gesture of those men who came through during the years when they were needed most. However, be warned that the time will soon be at hand when the feeling of altruism and generosity will expire, and the newsmen will be "advised" to return to their pre-war occupations or accept behind-the-scenes jobs. That period is believed to be not very far off, therefore the preliminary measures.

Since the advertiser is considered one of the chief controlling factors in the maintenance of certain gabbers, the League contemplates an educational program for the areas in which sponsors' main offices are established. Similar treatment will be given to the areas in which these spielers are particularly popular.

The Non-Sectarian Anti-Nazi League expects to announce complete results of the survey early in 1946.

Old Denizen Returns To Mr. Allen's Alley

Howard Reilly, former producer of the Fred Allen program, is shedding his Army uniform, and is returning to the Allen fold, checking in as producer with the J. Walter Thompson agency, which handles the Allen-Standard Brands account.

Since Allen's return to the air several weeks ago, Bill Harding has been at the production helm.

CBS' 'Report' Package Goes to BBD&O, Switch Title; Sked Format Revish

"Report to the Nation," which has had a varied career since it preemed on CBS in 1940, starting out slowly, building up to a sock documentary, then settling into a postwar format which was a loose series of one-shots, is going to settle down to a new variety show beginning Dec. 8.

With Continental Can staying on as bankroller, the show becomes "Continental Celebrity Club." Marx Loeb is going to stay on as producer-director, and John Daly will continue as emcee.

On Jan. 1, the entire package will be taken over by BBD&O. Dope is that the agency expects to hypo the show with more expensive musical talent and with top guestars, bringing up the program's cost with the hopes of making it an outstanding Sat. night stanza.

Loeb will stay one with CBS after the show moves, but will work on "Club" as a freelance.

You Pay for the Bride--- The Rest Is on the House

It's a far cry from the "dishes with every pix ticket" era to the current wave of fabulous giveaways that dominate the audience participation air shows. In its bid to hypo afternoon audience pull, ABC (Blue) is hitting for the ultimate via its "Bride and Groom" show which bowed in Monday (26), with the coast-to-coast plug inviting a whole flock of cuffo gifts from business-industrial outfits.

On the basis of some of the giveaway deals being cooked up, the initial show's payoff for the lucky couple (free trip from Hollywood to N. Y. with the bridal suite at the Hotel Roosevelt as the stop-off place) runs about par for the course.

Here are some of the other giveaways currently being negotiated: A pre-fabricated house by U. S. Steel; a flight to Paris via Pan-American Airways; tractors from Allis-Chalmers for couples heading for a farm career; a paid up life insurance policy via N. Y. Life; a five-diamond ring for every femme participating on the show, etc.

"ELGIN THANKSGIVING SHOW"
With Jimmy Durante-Garry Moore, Fibber McGee and Molly, Edgar Bergen and Charlie McCarthy, Cass Daley, Don Ameche, emcee; Lauritz Melchior, Elsie Janis, Frances Langford, Maureen O'Hara, Lina Romay, Charioteers, Matty Malneck orch.
Writers: Sanford Paganucci, Johnny Murray, Ben Friedman, Leo Sherin, Sam Carter
Producer: Carl Ebi
120 Mins.; 4 to 6 p. m. (Nov. 22)
ELGIN WATCH CO.
WABC-CBS, N. Y.
(J. Walter Thompson)

This is the fourth year for Elgin's brace of gem-studded holiday packages (Thanksgiving and Christmas) and this year the watch company has plunked down $120,000 in cold, hard cash to corner the talent market for the twosome splurge. That's top coin to date for anybody's kilocycle. If lay listeners translated their affection for good radio showmanship into supporting the commercial pitch, Elgin's postwar future would definitely take on a rosy hue.

It's nothin' new for the sponsor to give an a d flavor to the post-turkey late-afternoon homestretch siesta; these Elgin shows have packed a sock appeal since they first hit the air. And while one waited in vain for a reprise of the memorable Bob Hope-Bing Crosby cross-fire banter routine—when both boys tossed away the script and let out with all the stops to ring down the curtain on last year's Christmas show—in every other respect the '45 Thanksgiving package gave full value toward hypoing these Elgin shows into institutional character.

Take a gander at that talent parlay: Jimmy Durante and Garry Moore, Fibber McGee and Molly, Edgar Bergen and Charlie McCarthy, Don Ameche, Frances Langford, Maureen O'Hara, Elsie Janis, Lina Romay, Cass Daley, Matty Malneck's orch, etc. Add to it some crack writing by San ord Paganucci, et al., under the supervision of Carroll Carroll and a production job by Carl Ebi that lost nothing when stacked up against the previous Elgin semesters, when Tony Stanford was at the helm, and it's understandable why CBS has a distinct advantage in the current move of the networks to bolster holiday programming fare.

Don Ameche emceed the 120 minutes, as he's done for the past three seasons, and he wrapped the whole thing up—but neatly. With the program dedicated to the Allied Victory, the continuity was slanted toward the first postwar Tranksgiving and the segue into the era of peace. That went, as well, for the commercials and the overall plug theme that, with peace, "more Elgins are on the way." Sponsor was taking no chance on his identity being overlooked, with the resultant tendency at going overboard on the commercials, which ran the gamut from straight spieling to integrated comedy plugs, lyricism and a Melchior-Cass Daley "operatic jingle." Somebody, too, worked overtime on those "over-cute" CBS station break signals, which were a hangover from the technique employed on the network's recent promotion show from the Coast.

But the flaws were minor when compared with the overall qualitative programming that went into the two-hour semester. Aside from the sock appeal of the Durante-Moore, Bergen-McCarthy, Fibber McGee and Molly routines, some of the show's top moments came from the contribs of lesser satellites. There was, for instance, Elsie Janis' segue from the 1917-vintaged "Pack Up Your Troubles" into the currently pop "It's Been a Long, Long Time" (easily the standout of the show); or Miss Romay's socko "Guadalajara" Mex tune version, the Charioteers' rendition of "Don't You Notice Anything New?" and the poignancy of the Maureen O'Hara-Ameche sketch of an English widow of a GI buried in Normandy coming to America and his mother's home.

Maintaining two hours of sustained interest is a tough assignment for any producer; there were few letdowns on this Elgin show. It was paced for variety, a happy admixture of comedy, songs, serious undertones, and it all added up to a boff holiday program. *Rose.*

"WHAT HAVE WE TO BE THANKFUL FOR?"
With Hugh Studebaker, Murray Forbes, Marge Calvert, Herb Butterfield, Jack Petruzzi, Geraldine Kay, Don Doolittle
Writer: Arch Farmer
Supervisor: Irna Phillips
Producer: Harry Bubeck
Narrator: Ed Prentiss
30 Mins.; Thurs., 2:15 p. m.
GENERAL MILLS CO.
WEAF-NBC, N. Y.
(Knox-Reeves)

NBC's desire to hypo daytime listening on holidays with specially arranged appropriate programs was fulfilled admirably Thanksgiving Day (22), when such programs as "What Have We to Be Thankful For?" replaced such standbys as "Today's Children" and "Woman in White." General Mills, which foots bills for the two regulars, also sponsored the special program. Result was an unhoked, pleasant tribute to the day, a simple and rather impressive nod to the American way of life expressed through a little sermon, some music and some dramatic snatches.

Program's theme stated that everyone has something more or less to be thankful for. It showed the many facets that make up the colorful fabric of Thanksgiving Day—turkey dinner, football, music, politics, religious freedom. A little preachy, perhaps, at the close, the program was an admirable sermon, nevertheless, on man's brotherhood with man. It had good touches throughout, one such that stuck in this listener's mind being the line when, after giving thanks for many blessings, including those of music, jazz and classical, the narrator mentioned, among other names, that he gave thanks for Hazel Scott. That must have made the turkey stick in the craws of a few DARlings.

The General Mills choir lent fine aid with several hymns. *Bron.*

"RELAX WITH CAL TINNEY"
With Cal Tinney; Don Gardiner announcing
Producer: Wally Adams
15 Mins.; Mon. through Fri., 6:45 p.m.
Sustaining
WJZ, N. Y.

Ex-Pvt. Cal Tinney came back to the air Monday (26) on a five-day-a-week sustainer over WJZ only, to peddle a quarter-hour of the same homespun, cornfed quality humor and philosophy that marked his pre-war broadcasts. Tinney has a good radio personality that projects itself vividly. His homey delivery, the backwoods speech and inflection, add a folksey appeal to his gentle humor The fun he pokes is mild rather than acidy, and is generally entertaining. Shucks; you caint help likin' the guy.

Monday's opener had Tinney talking about his discharge from the Army and his reconversion to civilian life. Humor was corny and the accent thick, but the appeal was obvious. Program was a mixture of gags, a little sentiment about the biggest thrill coming home (the first night with one's kids), and a serious note at the close—time for a new war, a war on American slums. No controversial stuff such as once had him singled out for attack in Congress as a radical, his sponsor's product boycotted and himself finally divorced from his sponsor. Just old-fashioned gags and talks about men and the news. And worth the listening. *Bron.*

"BRIDE AND GROOM"
With John Nelson, emcee; Jack MacElroy, announcer
Producer: Jack Masterson
30 Mins.; Mon.-Fri., 4:15 p.m.
Sustaining
WJZ-ABC, N. Y.

This is the latest of big daytime audience participations, and it's a honey. It started slowly when it preemed this week (26), but it showed every sign of a show that will build, and fast.

Idea is simple enough: Bring an engaged couple to the mike, let them get hitched right then, and shower them with out-of-this-world gifts. By way of warming up, emcee John Nelson put on also several couples who've known the marriage racket for terms ranging from three years to 59. There was a bit of nervousness on the opening—and it wasn't all confined to the guests. But the gifts bestowed on anyone and everyone concerned, from the aged pair's Gruen watches to the stuff stacked on the y g betrothed chosen for the day's c remonies, were enough to make any listener's mouth water. And since that's one of the purposes of this type of participationer—letting the listener gorge with riches by proxy—the larger the largesse, the higher the Hooperating. And when the rating comes, can a bankroller be far behind? *Cars.*

"THANK YOUR STARS"
With Eddie Cantor, Bob Hope, Danny Kaye, Sgt. Mickey Rooney, Martha Tilton, Hope Emerson, Bert Gordon, Francis DeSales, Donald Bain, Harry Marble, Archie Bleyer orch
Writers: Carl Rigrod, William Kendall Clarke, Cpl. Joe Quillan
Director: Robert Lewis Shayon
25 Mins.; Thur. (22), 8:30 p.m.
Sustaining
WABC-CBS, N.Y.

CBS put on another Victory Loan show, in an excellent spot, Thanksgiving night, corraling enough stars to make any 25-minute segment shine. Everybody on the stanza went through the routines in top form. But somehow the tang wasn't there. One felt it had all been heard before when a war was being fought with real bullets, and sock sustainers of this type were genuine flack. Maybe the war is really over.

Eddie Cantor, as a Pilgrim father seeking marriageable men for five daughters, was projected, with the help of Bert ("Mad Russian") Gordon, into 1945. He came across such people as Bob Hope entertaining soldiers on the West Coast, Danny Kaye doing a reprise of his Gilbert & Sullivan-Sylvia Fine war bond pitch, Sgt. Mickey Rooney coming in on a remote from Paris, and Martha Tilton doing some singing in fine fettle, backed by Archie Bleyer and orch.

The regular show for that spot, "FBI in Peace and War," took it on the nose for the night, being squeezed out for this very laudable effort. However laudable, though, effort is all it was. The grapes are the same—but the wrath is over. *Cars.*

METROPOLITAN OPERA
("Lohengrin")
210 Mins.; Mon. (26); 8 to 11:30 p.m.
TEXAS CO.
WJZ-ABC (Blue), N. Y.
(Buchanan)

For the introduction to its sixth season of sponsorship of the Metropolitan Opera season, the Texas Co. took over the entire Monday evening ABC (Blue) strip to apply a Hollywood glamor touch to the opening night's performance, marking the initial attempt to broadcast coast-to-coast a complete opera in a nighttime segment. (After this one-shot series reverts back to Saturday afternoons, as during the previous five seasons).

It's to the credit of both ABC and the bankroller that a maximum of showmanship was extracted from the marathon performance. Three and a half hours of longhair stuff obviously can only command a limited audience pull. To the average listener it's bound to pall. As a Saturday afternoon show, the Metopera series has taken on an almost institutional character, with its selective week-in-week-out clientele. Bucking against the tough competish of nighttime network programming is another story.

But ABC gave it all the trappings to hypo listener appeal. With George Hicks, Gordon Fraser and Milton J. Cross on hand, broadcast of the Met season's inaugural succeeded in a large measure via the between-acts and backstage descriptive verbal montage in capturing a good deal of the color. The interviews of celebs, performers, the common man in the "Standees Club," with the inevitable segue into Sherry's cocktail-liquor lounge all contributed toward heightening interest.

For the Wagnerian and operatic fan, the evening was a complete triumph, as it was for ABC. For in every respect it was a distinguished performance. For those chiefly interested in the novelty of a Texaco-sponsored Met opening broadcast and its glamor aspects, Lux Radio Theatre and Screen Guild Players, et al must have picked up a sizable "hangover audience."

A salute to Texaco, too, for its continued dignified treatment of the sponsorship auspices and not cluttering up the air with commercials. *Rose.*

"THE WORLD'S GREAT NOVELS"
("The Cloister and the Hearth")
With James Monks, Martha Falkner, Luis Van Rooten, Norman Rose, Joe Boland, Philip Foster, Edgar Stehli, Allan Devitt, Charme Allen, Robert Harr's, Ethel Brown; Ken Banghart, announcer
Writers: Virginia and Frank Wells
Director: Frank Papp
Supervisor: Margaret Cuthbert
30 Mins.; Fri., 11:30 p. m.
Sustaining
WEAF-NBC, N. Y.

For this semester the producers of NBC's "World's Great Novels" series have chosen Charles Reade's classic, "The Cloister and the Hearth," the story of Gerand, who was forced by his bigoted family into priesthood because the latter anticipated the receipt of his earnings.

The opening chapter (23) told of Gerand's love-at-first-meeting with Margaret shortly before he was to be ordained, and how his family, upon learning about it, arrested him when he tried to marry her. With skillful strokes, Virginia and Frank Wells retained the spiritual quality of this portion of the novel, indicating, of course, that the three remaining segments will do the author justice.

Frank Papp's direction throughout was commendable and production was smooth. The cast for the most part was well suited for the roles, except for the opening bit handled by the actor portraying the aged priest. A little too much ham got into the proceedings at that point. Otherwise Margaret Cuthbert, who supervises the series, is to be lauded for a good start.

"THE EX-SERVICE SHOW"
With Hughie Green, Bob Tufts, Norman Walker, Daphne Caroll, Marion Cohan, Dave Davies, Bud Hayward Orch (14)
Writer: Hughie Green
Director-Producer: Rusty Davis
30 Mins.; Mon., 9 p.m.
Sustaining
CBC-Montreal

This program is just what the name implies. A bunch of vets who were in the entertainment field before the war have gotten together to produce a bright, if not always original show, but with enough life to it to make other, better-known units look to their laurels.

It's a variety show—skits, music, songs and comedy—and even has something on the serious side thrown in, which seems to be the style nowadays. The whole idea is part of a bigger one, wherein these vets are also producing a musical revue which preemed here Wed. (14).

Hughie Green (who organized the whole setup) is practically the whole works with the others working around him. On program caught Mon. (12) he was the m.c. as well as playing the lead comedy. Bob Tufts lends solid support for the funny business as does Marion

(Continued on page 36)

Transcription Reviews

"SO THE STORY GOES"
With Johnny Neblett, Ray Suber, Dick Platt, others
Writer: Judy Tom
Director: Ted Robertson
15 Mins.
Co-op
85 Stations
(Neblett Radio Productions, Chi.)

With 260 of his popular WBBM, Chicago, airers enough for a full year on a five-a-week basis—already transcribed, Johnny Neblett has dug himself what looks like a gold mine. Pitch is, "You too can become something despite a humble beginning"—the old "every-kid-has-a-chance-to-become-president" line—and, with the wealth of such stories available in the lives of Americans in every line of endeavor, it should go on and on. There are two such stories on each platter, permitting opening, closing and middle commercials.

Judy Tom, who's been writing Neblett's stuff three years now, tailors it perfectly for his emotional, high-strung delivery, giving him the lion's share of the narration but keeping it from being too monologish with on-the-spot dramaturgy, Neblett supplying vivid commentaries betimes.

Miss Tom picks out little-known quirks of fate that have changed the destinies of such varied characters as Aaron Burr, Paul Robeson, Thomas Paine, the Mayo Bros., Generals Eisenhower, MacArthur, Clark and Doolittle, Mickey Rooney, O. O. McIntyre, Thomas A. Edison, Fred Allen, Lionel Barrymore, etc. Shows have an all-family, all-age and, no question of it, all-product appeal.

Specimen show: Story of Sir Walter Scott's mother, who came to life in her casket when a ghoul tried to rob her ring. And five years later Sir Walter was born. Second half of this platter is the story of the Laclede, Mo., lad who didn't want to be a soldier but wound up as leader of the AEF in World War I: Black Jack Pershing.

Dick Platt plays original theme, "So the Story Goes," on the Hammond. *Mike.*

"DOC HOPKINS AND HIS COUNTRY BOYS"
With Hopkins' Orch (6)
Producer-Director: Hopkins
15 Mins.
Co-op
211 Stations
(M. M. Cole Transcriptions, Chicago)

M. M. Cole Co., tyro outfit in the transcription field, is cleaning up with its folk music platters. Get a load of the number of stations who've bought them since Cole hung out his shingle last January: 211. And they're not all 250-watters. WJJD, Chicago, for instance, is giving the series a big ride.

Not that Doc Hopkins and his hoedowners concentrate strictly on corn. Layout of 600 numbers, averaging five or six tunes to a disk, makes a pitch for urban audiences, as well as ruralites, by mixing such standards as "Tavern in the Town," "Springtime in the Rockies," etc., in with the strictly cornfed items like "Charming Betsy," "Sally, Git Your Hoe Cake Done," and "Nelly Bly."

Some of the platters are definitely in the barn dance groove, with Hopkins calling sets in the clear voice with which he's distinguished himself on similar live shows (including "National Barn Dance") on WLS for years. The do-si-do's, "chicken in a fryin' pan's," "potato row's," "swing your honey's," and "promenade all's" come out clear as a bell. Instrumental dept. (fiddles, guitar, et al) is spirited. *Mike.*

"UNCLE EZRA"
With Pat Barrett, Jack Holden, Johnny Reynolds, Nora Barrett, Florence Folsom, Buzzy DeLeon, Stuart Aronson, Rita Ascott
Writer-Director: Jack Holden
5 Mins.
Co-op
30 Stations
(Cooperative Broadcasting Service, Chicago)

Miniature editions of Pat ("Uncle Ezra") Barrett's live quarter-hours of cracker-barrel philosophy, expounded from his mythical "powerful little five-watter down in Rosedale," don't pretend to be anything more than such Elbert Hubbard-ish truisms as "The feller who sets still and does what he's told will never be told to do big things." Served in short doses, they're lively, likeable sermons on "the good life." Corned up plenty—granted. But commercial.

Five-minute platters permit 90 seconds for live commercials, allowing "Unk" three-and-a-half minutes to advise his nephew Bub (Johnny Reynolds), in a sample capsule, to forget about running away from home to become a pug. After he tells the moppet how Knute Rockne and Ike Eisenhower studied hard, Bub decides the yarn would make a good English theme! "And I ain't had a whimper out of the young whippersnapper about goin' to school sence!" cackles Ezra.

Platitude that goes with another story, re Si Skinner, village's smart aleck, who fixed himself up a soft berth by becoming a "patent medicine tester," and then kicked the bucket when he got pneumonia sitting under a rainspout so's he could get a cold to cure, is, "It's easy to be the most important citizen in town; the hard part comes in trying to find a town small enough."

There's sufficient of the platters for six times a week for 52 weeks; or three times weekly for two years. Abe Martin would love it, and how many subscribers did he have? *Mike.*

"DESTINY TRAILS"
With Stacy Harris, Kay Loring, Frank Lovejoy, Lesley Woods, Alfred Shirley, Gertrude Warner, Jean Gillespie, Joe Julian, Ogden Miles, Craig MacDonald, Joe Boland; Jackson Beck, narrator
Writer: Jack Kelsey
Producer: Bert Wood
15 Mins., Thrice Weekly
Co-op
15 Stations
(NBC-Radio Recording Division)

Under the heading "Destiny Trails," NBC-Radio Recording Division has produced two fine dramatizations, James Fenimore Cooper's works, "The Deerslayer" and "The Last of the Mohicans." Each novel is produced in 39 episodes, giving the local station or advertiser the prerogative of slotting the program as a thrice, twice or once weekly series. Thrice mentioned first because RRD intended it as that.

In the acting dept., producer Bert Wood has lined up such competent web-calibre talent as Stacy Harris, who portrays the role of Deerslayer; Jackson Beck, as narrator; with Kay Loring, Lesley Woods, Frank Lovejoy, Jerry Macy, Alfred Shirley, Gertrude Warner, Jean Gillespie, Joe Julian, Ogden Miles, Craig MacDonald and Joe Boland all in the supporting roles. It adds up to two fine transcribed paraphrases of American classics.

Follow-up Comment

The Fred Allen-Minerva Pious-Leo Durocher teamup for the "Brooklyn Pinafore" finale to the Allen show on Sunday (25) was one of the classics of recent radio comedy annals. It was one of those seldom-heard-on-the-air gems that proved anew that original radio comedy scripting can be adult and funny at the same time. Chalk it up as the season's top bit of air buffoonery, capturing just the right spark that was so elusive in the "Hollywood Pinafore" legit production.

Frank Sinatra stepped out of his league to team up with James Melton on the latter's "Star Theatre" program Sunday (25). Crooner came on to do some humorous kidding with Melton about opera and such; attempted four bars of a Verdi aria with the Met tenor, and sang two serious numbers, "Nancy With the Laughing Face" and "Where's My Bess" from "Porgy and Bess." The banter gave a nice lift to a music program, while Sinatra's two songs were done in his best vein, the Gershwin selection in particular bringing down the studio walls. But Sinatra looked bad, sandwiched in between Melton's renditions of opera and ballad, Melton's vocal schooling, style and technique, especially the natural musical quality of his voice, showing up Sinatra's pitifully inadequate equipment. Original intention was to have the two singers combine on an opera duet, but Sinatra's brief illness last week caused a decision to change. The Gershwin number itself was a challenge which Sinatra met boldly and well. But he can't show tenors up yet.

Mutual did a repeat of Sgt. Millard Lampell's "October Morning" on its War Bond series last Sat. night (24). The show had been done on the Army-sponsored program, "Return to Duty?" last month. If it's done again, and again, at least once a month for the next year—it won't be too much. For never will the hard-hitting reprise of what the war was all about be needed more than during the coming months when the fate of the peace is to be decided. And if any one fears being bored by too much repetition—let him ask some ex-GI, like the narrator in Lampell's piece, whether he's bored with dragging his legless body around since he came back to civilian life.

Lampell wrote, produced and directed the play with deep feeling heightened by dramatic economy, a lack of lustrous varnish which the

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D. C. STATIONS RADIO'S SHOWCASE

Tie Ballots, One-Nose 'Victory' End AFRA Vote, But Fight Goes On

After one of the heaviest elections in its history, drawing a total of 1,290 ballots, the New York local of AFRA has chosen most of its board members. One place is still undecided, a tie existing between George Hicks and Jack Costello.

While no one wants to talk in terms of "right wing" or "left," the vote was overwhelmingly in favor of the faction within the organization that opposes adoption of "political" resolutions that do not concern wages or working conditions directly, unless such resolutions are submitted to a referendum.

Only three pro-resolutionists were elected: Quentin Reynolds, Ben Grauer, and Felix Knight. Hicks, tied with Costello, is also a "pro."

The voting was closed Nov. 15, and the final tabulation, done by an outside firm brought in for the purpose but checked by reps of both factions, was completed Sat. (24). It seemed then that the elections were finished, with one place tied—between Quentin Reynolds and Katherine Raht.

To decide on what to do about the tie, AFRA associated sec and treas. George Heller, called a board meeting for Monday (26). As the board sat down to discuss the matter, a sealed ballot came in from a member overseas with the armed forces. The ballot was postmarked Nov. 13, and it was voted to cast it. But then the tally changed. This member voted for Reynolds—electing the latter. But the same ballot tied Costello and Hicks.

The snafu still being in force, the board decided to ask the two men whether one of them would withdraw in favor of the other. If both refuse to withdraw, there will be a run-off election.

With the Hicks-Costello fight still unsettled, the new board shapes up as follows as between the "pro" and "anti" resolution groups: actors, eight "anti" and one "pro"; announcers, three "anti," and one "pro"; singers, six "antis" out of seven places.

The closeness of the vote, in proportion to its size, is an indication that the fight about the resolution is not over. The national council of AFRA is known to have been advised by its counsel that the stand of the "antis" is against the AFRA constitution, and the matter is to be discussed at a joint local-national board meeting this Thur. (29).

The new board, with the Hicks-Costello tie undecided, shapes up as follows:

Actors: Bill Adams, Ed Begley, Alan Bunce, Clayton Collyer, Eric Dressler, Jay Jostyn, Luis Van Rooten, Ned Wever, Quentin Reynolds.

Announcers: Frank Gallop, Ben Grauer, Ed Herlihy, Tom Shirley.

Singers: Jack Arthur, Phil Duey, J. Alden Edkins, Jack Keating, Felix Knight, Evelyn MacGregor, Margaret Speaks.

Y&R TIME BUYING SWITCHED TO MEDIA

Under a new pooling arrangement whereby one of the top execs of the company will be the kingpin of all media, including radio, Young & Rubicam has transferred its radio time-buying division from the radio dept. and into media. Carlos Franko, who heads up radio time buying for the agency, will henceforth report to Anthony V. Geoghegan, veepee in charge of media, on matters pertaining to radio.

Agency takes the position that station relations basically are part of media operations and feels that a top agency guy (Geoghegan) should be more closely related in dealings with the Federal Communications Commission, network execs, etc.

Farber's Supper Serenades

Cincinnati, Nov. 27.

Starting this week Burt Farber transfers from WLW to WSAI for a series of half-hour supper serenades, Monday through Friday, by his orchestra, now in its fifth year with ice revues in the Netherland Plaza Hotel's Restaurant Continentale.

'Maisie' Acting Up, Biow Needs Aspirin

"Maisie" trouble, which periodically crops up, has again sent Stan Joseloff, radio head of Biow agency, which handles the "Maisie"-Eversharp account, scampering to the Coast in an effort to patch matters up.

The Ann Sothern show since its bow in for the pen and pencil outfit has added up to a multiplicity of headaches, stemming either from Metro, which has the star under contract, the authors, or the packagers.

'Left Behind' In Show Biz Join FM Race

An application for establishment of an FM station in New York City "as powerful as any that will be on the air in the area," has been filed with the FCC by a new organization sponsored by a number of show people and others well known to show biz.

The organization is called People's Radio Foundation, Inc. Among its sponsors are actress-producer Margaret Webster; actor Martin Wolfson; composer Earl Robinson; Congressman Adam Clayton Powell, Jr., husband of Hazel Scott; Joseph P. Selly, prexy of American Communications Assn. (CIO), which has a broadcast division, including engineers on most New York indies; film critic John T. McManus; Samuel Novick, prexy of Electronics Corp. of America; pianist Ray Lev; poet Langston Hughes; Leverett Gleason, editor of Reader's Scope; artists Rockwell Kent, William Gropper and Arthur Szyk, and authors Howard Fast and Albert E. Kahn.

A. A. Heller, listed an educator, is prexy of the corp.; Joseph Brodsky is attorney and sec-treas.; and the board of directors includes those two plus Kent, Gleason, and Peter Shipka, national treasurer of the International Workers Order.

Incorporated in New York state, the organization is authorized to sell $100,000 worth of preferred stock. Of that amount, Brodsky said, $55,000 has already been subscribed.

A prospectus issued by the foundation declares it proposes to "serve as an instrument for true Americanism, embracing the advancement of national unity, democracy and equality." The station, it's planned, is to "assure labor its due status in radio broadcasting." It will sell commercial time, but is aimed to take care of "those left behind in the race to get in on the FM ground floor."

Too Many Celebs

In deference to BBD&O, ABC (Blue) yesterday (27) ordered a change of title for its WJZ (N.Y.) "Celebrity Club" program featuring Shirley Wolff and Bernie George, to the "All Star Club." Neither was aware the other was coming up with identical show titles. WJZ's opening stanza bowed in last night (27) with advance publicity on "Celebrity Club," unaware of the BBD&O advance campaign on the same title for the revamped Continental Can's "Report To the Nation" on CBS, starting Dec. 8.

Bill O'Donnell, of the ad agency's promotion dept., said the title was plugged recently on "Report" for copyright purposes, and that the double-column ad in Monday's (26) Herald Tribune was inserted as a guarantee measure.

'GOOD BEHAVIOR' SEEN SMART BIZ

For some time now there's been the prevailing impression among many top newsmen in Washington and others close to the D. C. political scene, that radio has fallen down in one important respect—the failure to properly showcase the more laudable aspects of radio via the Washington outlets.

These critics of the status-quo-in-Washington-radio point to the fact that the average Congressman and lobbyist, and for that matter the members of the Interstate Commerce Commission, the Federal Communications Commission and others who are officially concerned with matters of radio, not infrequently are influenced in their attitudes by what they hear on the networks' Washington outlets.

Thus, in view of the susceptibility of the guy who's always ready to welcome an investigation into the evils of radio, to what he hears on the D. C. stations, it's reasoned that a model setup for the affiliates in the nation's capital could go far toward influencing lobbyists, etc., in favor of radio as a whole.

As one important politico put it: "If radio was smart it would set the same high standards for Washington as is done for the networks' New York flagship stations. A little deception might be in order. As it is, the abuses that prevail generally around the country, the almost continuous barrage of spot announcements, etc., are being flung into the ears of trouble makers."

CRIME DOESN'T PAY, GF BACK TO SOAPER

General Foods' experiment into the non-soap opera daytime field apparently hasn't jelled to the satisfaction of the sponsor. As a result GF has decided to scrap the cross-the-board "Two on a Clue," CBS whodunit.

Client, however, will retain the spot, but will segue back into the serial formula. Young & Rubicam is the agency.

PACKAGE MILL

'Superman' vs. Intolerance

Kenyon & Eckhardt agency has gotten the nod from one of its top clients, Kellogg's, to package up a new "Superman" daytime show which, if the deal jells, will be one of the top jobs to date in commercial radio toward combating intolerance.

Agency is currently scouting around for the right scripters. Idea behind the show will be to pit Superman against native fascist elements and others fostering intolerance. Agency reportedly tried to effect a Frank Sinatra tie in with the show, in view of the notable contrib he's made among juveniles, but it didn't work out.

Ray Green's $9,500 Bundle

On his own, and not as a partner of Kermit-Raymond Corp., Raymond Green this week wrapped up an expensive half-hour package for which he cut an audition platter. Starring on the showverse were Frank Sinatra (pre-recorded), Boris Karloff, Ruth Chatterton, Peter Donald, Jim Ameche as emcee, Danny O'Neil as featured vocalist, Ray Bloch with an orchestra of 34, and a 14-voice chorus.

With Music Corp. of America handling the sales end of the package, Benton & Bowles has optioned the show, and a possible sponsor for it is General Foods at a reported price of $9,500 a week. Show, titled "This Month," will be tied in with the mag of that name, and will feature each week a 12-minute drama spot, personalities, news documentaries, musical numbers, ballads and comedians. Segment will be studded with guestars each week. Green will direct, and scripters thus far set are Arthur Henley and Lillian Schoen.

Revive Talk of Central Casting Office to End Job Monopoly Abuse

With returned vets swelling the already heavy ranks of radio actors seeking jobs, those directors interested in seeing that new talent gets a break are reviving the discussion of a central casting office for actors, similar to the Central casting office for filmers on the Coast.

This central office, it is thought, would not only keep actors from streaming in all day on busy directors, but it would do away with unfair casting practices and spread the work around more. It would be a solution to the problem of the monopoly of jobs by a favored few actors and actresses.

As it is now, networks have casting departments which usually take care of their own sustainers, as some agencies have casting depts. for their shows. Some directors pay no attention to either, doing their own casting in several different ways, and feeling perhaps that they're perpetuating a monopoly or stifling new talent.

A central casting office, run by AFRA, and staffed by paid officials, would be an impartial agency, auditioning talent, classifying and cataloguing them, and having a list ready, so that when a director wanted a type, the casting office would have several to submit to him for a final audition. In time, directors would depend on this office to supply all their talent, from force of habit. Actors whom directors couldn't or wouldn't see, would come here, and in time only here, to give the office weight and prestige in the industry. A director who now fits one or two persons into a part would have several of a type to choose from and would lean on the casting office for better material.

LaRoche-Ellis Deal On for Topside Job

Chet LaRoche, former exec vice-chairman of ABC (Blue) has been huddling with Sherman K. Ellis execs on the possibility of LaRoche tying in with the agency in a top berth. It's still in the discussion stage, with no decision as yet one way or the other.

Despite some trade reports that LaRoche was eyeing an interest in the Compton agency, actually the deal was never hot.

N. Y. Broadcasters Cold to Soule's State Radio Setup

Establishment of a New York State radio bureau, being pushed by Robert G. Soule of WFBL, Syracuse, is receiving anything but enthusiastic support from broadcasters in New York City. Without the latter's cooperation, a statewide bureau would be a flop.

The move has been under way for a couple of months, Soule advocating the project as chairman of the public relations committee for district No. 2 of the National Ass'n of Broadcasters. In fact, the bureau is already functioning at Albany, capital of the state, where Tom Stowell, an old hand in the state's service, has been assigned as its director for at least a temporary period.

Gov. Dewey has supported the move from the start. Some of the N. Y. city people think that Dewey is behind the whole thing—and that's one reason they're not for it, although they insist their objections are not partisan.

Idea of the State bureau as projected by Soule is to have the outfit function for radio stations in the state as OWI domestic bureau did for stations all over the country during the war. Soule has insisted that the state's stations ought to be interested and publicize the state's activities.

None of the New York city people has attended the two meetings of the bureau thus far held in Albany. Soule is understood to have conceded that the state-wide venture will have no value without the help of the big city guys, and is said to be coming to New York next Monday to have it out with the New Yorkers.

One matter that Soule will have

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BOB WELCH GOES TO PAR AS PRODUCER

Hollywood, Nov. 27.

Bob Welch, mustered out of Armed Forces Radio Service last weekend, is not returning to Young & Rubicam or radio. He has signed a three-way contract at Paramount to write, direct and produce.

Rated one of the best comedy directors in the business, Welch started with Kate Smith and in succession took on "The Aldrich Family," Fred Allen, Eddie Cantor and Jack Benny. It was Welch who brought Ezra Stone's "Aldrich" and Abbott and Costello to the Kate Smith show, from which they spring-boarded to their own programs.

Arthur Moore to K&E

Arthur Moore, formerly of Young & Rubicam, has joined the radio production staff of Kenyon & Eckhardt.

He's produced the Borden's "County Fair" show which switches over from ABC (Blue) to CBS next week.

JWT Transfers Ford Biz to N. Y.

J. Walter Thompson is transferring its Ford Motor account, one of the largest on the agency books, from its Chicago office into New York, and plans shuttering its Detroit office completely. The move is regarded as having more than ordinary significance, in view of the expected bigtime Ford splurge into radio when the postwar market hits its full stride.

Why the agency is shifting from Ford's home base to New York, however, has created trade speculation and is seen cued to the healthy rivalry going on for the Ford biz.

Kenyon & Eckhardt, which copped a sizeable hunk of the auto maker's radio billings when it snared the Ford Sunday night symphony show several months ago, is reported romancing the magnate, with Bill Lewis, radio head of K & E, setting up a continuous N. Y. to Detroit shuttle. Reported, too, that in the past there's been some rivalry between the Chi and New York Thompson offices on Ford matters, with one bypassing the other, etc., and that the concentration of activity in N. Y. will solidify future dealings.

PHILLY COPPERS COP AIR TIME IN PAY TILT

Philadelphia, Nov. 27.

Philly police, firemen and park guards seeking a raise of $400 a year have taken to the air to sell their case to the taxpayers. First time city employees have ever made a public appeal by radio for a wage increase.

Coppers are presenting a series of broadcasts on WIP and WDAS dramatizing the work of the gendarmes, their home life, solution of crimes, and the like, in an effort to sell public on merit of their wage demand. Series is being scripted by Si Shaltz, former assistant city editor of Philly Record, now head of Adelphia Associates, radio production outfit.

Industry Seen Set for Gangup On House 'Gag' Bill Vs. Commentators

Washington, Nov. 27.

Stiff opposition from the entire broadcast industry is expected to the bill of the House Un-American Activities Committee bill to put a ball and chain on radio commentators. Measure was introduced last Wednesday by Rep. John S. Wood (D., Ga.), chairman of the committee.

The bill would compel radio stations to:

1. "Clearly separate and distinguish programs consisting of news items" from those involving personal opinion by a commentator or "propaganda."

2. Identify by full and proper announcement every person "broadcasting opinions and propaganda"; maintain "for public inspection" a statement setting forth the name, place of birth, nationality and political affiliation of its news commentators.

3. File a set of rules to govern "opinionated" broadcasts with the FCC.

4. Maintain a legal agent in every state within a radius of 500 miles of the station so that legal action can be brought in local courts by persons who believe they have been injured in a broadcast. Under existing law, such actions are brought in the Federal district courts.

Bill was sent not to Wood's committee but to the House Interstate Commerce Committee which handles all radio legislation. Committee has not indicated when or whether it will hold hearings. The bill, which was predicted by Ernie Adamson, counsel for the Un-American Activities Committee, is expected to unite broadcasters in opposition. The industry has been timid about raising its voice over the actions of the committee in calling in commentators' scripts, but each station now faces a problem of tighter Federal regulation if the bill becomes law.

CIO Fires Initial Gun

First real blast against the bill came from the CIO last Sunday (25). Philip Murray, CIO prexy, wrote to Rep. Clarence F. Lea (D., Calif.), chairman of the House Interstate Commerce Committee, attacking "radio censorship."

"The CIO, which has frequently been the victim of utterly unfair and biased radio interpretation," Murray wrote, "is unalterably opposed to attempts to censor or gag radio broadcasts. Our experience with such attempted gags as have been applied by radio stations in the past has led us to this policy which

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K.C. Baking Acct. From Burnett to M'Farland Agcy.

Chicago, Nov. 27.

K. C. Baking Powder account (Jacques Mfg. Co.) has been snagged from the Leo Burnett Co. by the MacFarland Aveyard agency here, effective Jan. 1, and although plans have not yet been set it's probable that a network show will be included in the ad campaign besides an extensive spot sales program.

Company sponsored the "K. C. Jamboree" Saturday mornings over a split NBC net from Aug. 5, 1944, until Oct. 27, 1945, costing around $2,600 weekly for production and talent costs.

Patsy Campbell's Click On 'Big Sister' Audition

Much-sought-after new sequence lead on "Big Sister" serial (CBS) has been won by Patsy Campbell after a series of competitive auditions under the general direction of Ted Huston, director of the show, which is a Ruthrauff & Ryan production sponsored by Lever Bros. New sequence started Thanksgiving Day and will run for several months.

Cast of "Big Sister" stars Mercedes McCambridge in the title role and includes such "top drawer" names as Paul McGrath, Santos Ortegos, Ann Shephard, Charlotte Holland, Eric Dressler, Elspeth Eric and Michael O'Day.

PHILCO'S $1,846,965 NET FOR 9 MONTHS

Net income of Philco Corp. in the first nine months of 1945 totaled $1,846,965, or $1.35 per share, after taxes and provision for adjustment and renegotiation of war contracts, it was announced by John Ballantyne, president. Earnings compare with $2,898,425, or $2.11 per share, in the first nine months of last year.

In the third quarter of 1945, net income amounted to $202,342 or 15c per share, as compared to $990,714 or 72c per share in the corresponding period last year.

"Sales in the third quarter were 45% below those of the second quarter, due to the large-scale cancellation of war production contracts following V-J Day," Ballantyne said. "Resumption of civilian production has been somewhat slower than anticipated, largely as a result of delays in obtaining deliveries from suppliers and subcontractors. Present indications are that the third quarter marked the low point in our reconversion program, and production of civilian radio receivers and refrigerators is now increasing at an encouraging rate."

Raleigh—Wayne M. Nelson, licensee of station WEGO at Concord, N. C., has asked FCC authority to operate a radio station at Rockingham, N. C., on 900 kilocycles, one kilowatt power and daytime hours.

Petrillo Hints Ease on FM Ban

Cleveland, Nov. 27.

Prexy James C. Petrillo, of the American Federation of Musicians, has written the Cleveland Board of Education that he has discovered a number of FM educational stations are affected by his latest ban, and that a study is being made to remedy the situation.

Charles H. Lake, superintendent of schools, termed Petrillo's letter "conciliatory," and said the tone of the letter "seems sympathetic to our cause."

The Board had written Petrillo and asked that he lift his ban on the use of AM programs by FM stations when instrumental music is involved unless a duplicate set of musicians is employed or the original musicians are paid double rates. This ruling hit the Board's FM station, WBOE, and forced the cancellation of instrumental music programs received from WGAR and WTAM, as well as from the NBC and CBS.

The Board has officially voiced its disapproval of the ban in a letter to Petrillo. In reply, the musicians' union chief has asked the Board to submit additional info to him as he "was studying the problem."

Tincher Returning to WNAX

Chicago, Nov. 27.

Robert R. Tincher is returning as general manager of WNAX, Yankton, South Dakota, on Dec. 1. Tincher held the position previous to resigning just before Pearl Harbor to join the Army, where he rose to the rank of major.

Don Inman, who has headed the station in Tincher's absence, becomes commercial manager.

St. Louis Radio

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mitted the radio to air the entire confab, which constituted one of the most unusual shows ever dished out to local dialers. Furthermore, he settled the strike.

When Kaufmann feels that his cabinet members are more familiar with a particular topic than he is, they are assigned to make the radio spiel. In addition, members of the Citizens' Committee, which is authorized to give the green light on expenditures from the $60,000,000 bond issue, recently passed, also have their opportunity to tell of the progress of the postwar projects. Some of the matters that have been discussed are smoke elimination, rehabilitation of blighted areas, street widenings and improvements, new parks new sewers, etc.

Kaufmann also provides a speaker every Sunday night for the "Aviation Forum," a 15-mins. program sponsored by KWK. When the radio talks are not made from City Hall, the city speakers go to the studios.

When WTMV, East St. Louis, recently became a member of the ABC web, the Mayor accepted an invitation to participate in the inaugural ceremonies. He also participated in the "report" from 10 American mayors, a feature of Mutual earlier this fall. Several weeks ago he made a transcription for KXOK, reading his proclamation designating the week of Nov. 4 as "Radio Week" in honor of the industry's silver anniversary. The transcription was incorporated in a special broadcast the following night.

In his campaign for re-election to the four-year term, Kaufmann depended almost exclusively on radio. He discussed the municipal problems and developed a new campaign format locally, in that he did not once recognize the opposition. This unusual high-plane campaign resulted in a two-to-one vote for him—the greatest majority ever recorded in a St. Louis election.

One letter led to another...

...but an awful lot happened in between!

It all began with a letter from Superintendent H. P. Harding of Charlotte's City Schools. The change to Eastern Standard Time led the school commissioners to start Charlotte's schoolday a half-hour earlier. So he wrote: *"I believe it would be to the advantage of the school children who will be listening at home if your American School of the Air program were moved up to 4:30 P.M....(to) conform with the change in the school program."* That was *October 1*.

WBT looked at its schedule, then at *The Briarhoppers'* rating in that half-hour spot ...a runaway 70% share of audience*, Monday through Saturday. Frankly, it presented a tough problem.

But WBT had made a promise. When the Southeastern Broadcasting Company bought WBT in September, its pledge to Southern citizens was in the true WBT tradition: *"WBT is and will remain—your station—dedicated to your home, your community, your family, your school and your church."*

It could only be one way. We moved *The Briarhoppers* (with the approval of their equally civic-minded sponsor) to 3:30-4:00 P.M.—had *American School of the Air* transcribed from the CBS network lines each day and are rebroadcasting it from 4:30 to 5 P.M. the next afternoon.

It wasn't long before WBT received another letter. This time it came from Mayor H. H. Baxter of Charlotte, dated *October 5*. It said: *"...splendid cooperation...Let me congratulate you on a superior public service record of a long period of years and for bringing such fine programs as School of the Air to Charlotte and surrounding cities."*

Mayor Baxter's letter is representative of how people in the Carolinas regard WBT's services. They show their thanks with solid loyalty—even changing their listening habits when, for important reasons of public service, it becomes necessary to switch one of their favorite entertainment programs to a new time period. They know and appreciate that, at WBT, public service comes first.

**CBS Listener Diary (Spring, 1945)*

WBT CBS *The South's Pioneer Station*

CHARLOTTE · 50,000 WATTS

SOUTHEASTERN BROADCASTING COMPANY

Represented by Radio Sales, the SPOT Broadcasting Division of CBS

UNITED REXALL DRUG CO
Friday—CBS—10 p.m. EWT

Mgt. LOU CLAYTON

Now . . . waltzing away with DAYTIME audiences!

WOR's fun-filled family quiz

"THE BETTER HALF MATINEE"

4:00-4:30 P. M., Mondays through Fridays*

Yes, it's the same riotous, rollicking quiz-show that stacked up high ratings in the evenings—now translated into a click WOR daytime feature! It's the program that once pulled 25,000 local requests for a party booklet in 14 weeks—now a natural for home-product advertisers who want to reach women at one of the most sales-responsive hours of the afternoon.

"THE BETTER HALF MATINEE", with Tiny Ruffner piloting the fun and knitting the commercials into the stunts, is putting even further gloss on a tried and found-terrific formula. If you haven't heard this daytime edition of "THE BETTER HALF", we urge you to catch it this week on the air, or on a WOR audition disk. If you have, we suggest you call PE 6-8600 today, while there is still room for sponsors on a participating, fifteen-minute or half-hour basis.

*Saturdays, too, starting December 8

Another show that makes sales grow from **WOR**

1440 Broadway

New York 18

MUTUAL

174 Conditional FM Grants to Date Add Up to $8,609,216 Construction

Washington, Nov. 27.

Another 45 new FM stations were conditionally approved last Friday (23) by FCC. It is the third group of okays and ups to 174 the number of conditional grants since Oct. 22. There are still 522 applications to be acted on, with more being filed with the Commission every day.

FCC said the 45 stations would cost a total of $1,618,784 to construct. The estimated cost of all stations approved since Oct. 22 is $8,609,216.

"The effect of these conditional grants," said a Commission announcement, "is to announce the fact that the Commission has examined the qualifications of the respective applicants, has been satisfied with respect thereto, and has made available a channel for each grantee. The Commission will now examine each application for its engineering details, and in each individual circumstance a grantee may be requested to file within a period of 90 days of such request such additional engineering and other data as may be necessary."

The new awards, locations, and call letters of existing AM stations controlled by some of the applicants:

California: Sacramento Valley Broadcasters, Marysville; The Daily Report, Ontario; Airfan Radio Corp. Ltd., KFSD, San Diego.

Illinois: Harrisburg Broadcasting Co., WEQB, Harrisburg.

Indiana: Syndicate Theatres, Inc., Columbus.

Massachusetts: Cur-Nan Co., Brockton; Fall River Broadcasting Co., WSAR, Fall River; Recorder Publishing Corp., Greenfield; John W. Haigis, WHAI, Greenfield; Hildreth & Rogers Co WLAW, Lawrence; Bristol Broadcasting Co., WOCB, New Bedford; James A.

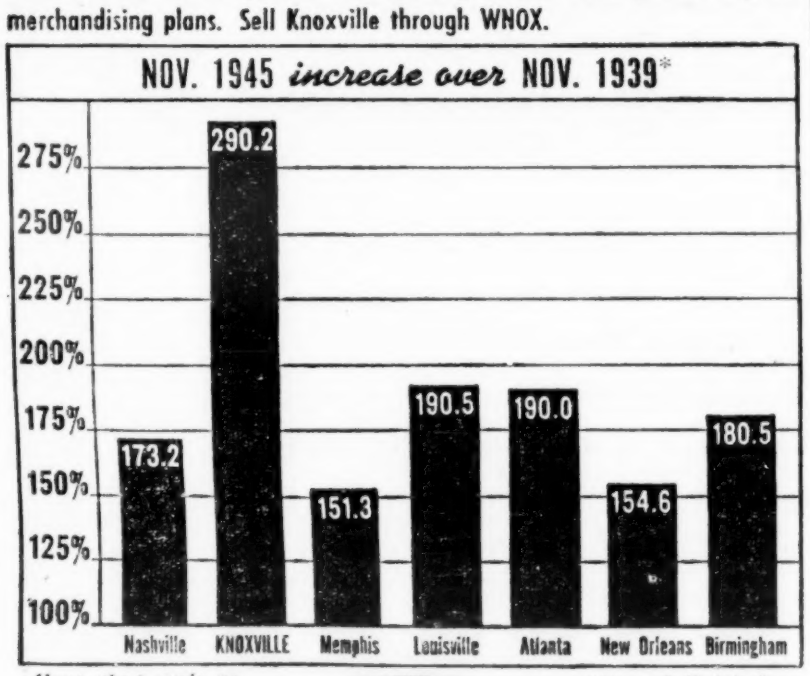
(Continued on page 37)

One of the Big 3

KNOXVILLE

Home of TVA (Electric Power) and Oak Ridge (Atomic Bomb) and ALCOA (Aluminum Industry). All these things have contributed to WNOXville's increased population and therefore increased purchasing power, as evidenced by the latest figures from 'Sales Management'.

Sales Management's figures for "Estimate of November 1945" gives Knoxville an increase of two hundred and ninety per cent, with November 1939 as a base of one hundred per cent. This makes Knoxville one of the Big Three, along with San Diego, California, and Wichita, Kansas. This makes Knoxville the leader in the South. Compare Knoxville's increase with Nashville, Memphis, Louisville, New Orleans, Birmingham, or Atlanta. Take advantage of this outstanding increase when you make your merchandising plans. Sell Knoxville through WNOX.



Above chart made according to Sales Management's figures on 'Retail Sales and Services — Forecast for November 1945'.

*Last Official Census Figures.

WNOX 1st Choice™ LISTENERS COVERAGE POWER MARKET

CBS REPRESENTED BY The BRANHAM Co.

WNOX

•10000 WATTS • 990 KC •

SCRIPPS HOWARD RADIO INC. THE KNOXVILLE NEWS-SENTINEL

Radio Legislation Gets Kicking Around at N.Y. Civil Liberties Powwow

Under the aegis of the American Civil Liberties Union, which held a conference in New York Saturday (24) to discuss "What's Ahead for American Civil Liberties?" an effort was made to pull together various opinions about whether the radio industry does or does not need more legislation.

When the talking was done, there were a half dozen opinions on the subject. Only the ACLU's official position came through, but it was not necessarily endorsed by members of the radio panel. That position opposes all kinds of censorship of radio by any means, especially legislative, and objects to "monopolistic control" of press, radio and pix.

James L. Fly, former chairman of the Federal Communications Commission, presided at the press-radio-pix panel where these matters were taken up.

FCC Commissioner Clifford J. Durr said the commission needed no new legislation whatever, and could improve radio standards entirely by improving its own administrations of the Communications Act.

A. D. ("Jess") Willard, for the National Assn of Broadcasters, declared Congress should remove the danger of the FCC reviewing either business details or programming of stations insisting that the industry is capable of policing itself.

Thomas Carskadon, chairman of the ACLU's radio committee, asked for more time for discussion of public issues on the air, holding that a definite percentage of broadcast time should be set aside for such purposes.

Arthur Garfield Hayes, counsel for the ACLU, said the FCC should keep its hands off radio stations except when licenses come up for renewal, leaving it to public opinion to support or oppose station programming.

Speaking for the Political Action Committee, Lewis Frank, Jr., projected the viewpoint that definite legislation was needed to give "minority groups," like labor and the foreign-born, an equal break on the radio, and to protect such minorities from attack on the air.

Dr. Tross to Air Racial Problems on Full CBS Net

Charlotte, Nov. 27.

D. J. S. Nathaniel Tross, Negro minister and educator, who has been conducting a local, weekly program over WBT, CBS outlet, for six years, will go on the air over the entire CBS network for a discussion of racial problems on the night of Dec. 22.

Dr. Tross' broadcasts here, and his formation of "Community Crusaders" to foster racial good will and understanding, are credited in this area with having contributed much toward improvement of relations between the Negro and white portions of the community. Dr. Tross has received much kudos for his work on WBT, among the citations being a VARIETY showmanship award in 1942.

N. Y. Broadcasters

Continued from page 31

to explain is the hiring of Stowell. No one in New York City objects to Stowell; as a matter of fact, few of the city people know him. Upstate reports are that, as radio director for the State Dept. of Health for some years, he has done a good job—and may do the same kind of effective work for the entire state setup.

But the objection to Stowell is based on the method of his selection. There is word around New York's radio row that an advertising agency turned down one top applicant for the job because he refused to discuss his own political affiliations, insisting that whether he was a Republican or a Democrat had nothing to do with competence to do the job.

In any event, when Soule comes to the city for his confab, that's sure to be one of the matters to be thrown at him for explanation.

One New York broadcaster summed it up this way: "I happen to be a Republican. But I'm not going to work with any Dewey-sponsored radio bureau unless I'm sure it's really non-political. I'm not going out on a limb."

Inside Stuff—Radio

Fourteen newscasters—Paul Mallon, Dorothy Thompson, Gabriel Heatter, Walter Lippmann, H. V. Kaltenborn, Westbrook Pegler, Fulton Lewis, Jr., Sumner Welles, Raymond Gram Swing, Drew Pearson, David Lawrence, John B. Kennedy, George E. Sokolsky and Walter Winchell—are the "Molders of Opinion" (Bruce; $1.75), which David Bulman has edited. They're profiles of a more or less familiar pattern, diversely written. Thus John B. Kennedy writes about Pegler, but Leo Egan "profiles" Kennedy (as well as Kaltenborn). A John S. Kennedy did the closeups on Winchell and Miss Thompson. John C. O'Brien is also doubly represented with the sketches of Lippmann and Lawrence. John Jay Daly authored the Mallon piece; John O'Connor did Heatter; Edwin A. Lahey on Lewis; Richard Pattee on Welles; John C. Wynne on Swing; William P. Carney did Pearson; James M. Gillis on Sokolsky. Withal an informative, easy-to-read book.

Ilya Laskoff Chamberlain, central figure in a $500,000 inheritance court dispute started by N. Y. blueblood Chanlers and Chamberlains, is known in radio circles. As Ilya Lashkoff, he was music editor some years ago in the CBS press room under Louis Ruppel, and subsequently worked for the Earle Ferris and Tom Fizdale agencies. He is also a composer and conductor.

Dispute affects Laskoff's adoption 10 years ago by Howard Chamberlain, who made former his heir. Chamberlain died at 68 in Buenos Aires this year. Chamberlain's kin, including Col. William C. Chanler, N. Y. City corporation counsel, claim adoption proceedings were "illegal" and were made "through improper influence." Laskoff was 18 when Chamberlain first met him in Paris 12 years ago.

One of the officers in charge of the Air Force unit producing the various half-hour web sustainers from New York, is trying to racketize his position. In an effort to feather his own postwar nest as a talent manager he's been threatening to delay the release of all eligible men unless they ink professional pactings with him. The men in this unit are surefire for radio, Broadway and Hollywood careers. Among themselves the men refer to him as the Lizard of Oz.

CBS' sponsorship of the Radio Art Show has fallen through, reportedly because of clash in personalities. Exhibit date was pushed up so many times, Shirley Redmont, web's flacker who originated the idea, has dropped the whole matter. The exec who's responsible for the mishaps plans to revive interest in it when it will have been forgotten, because he wants credit for it. All proceeds were to have gone to UNRRA. New York radioites whose works were to have been included are Erji Claire, Stephen Courtleigh, Stacy Harris, Cliff Arkett, Sandy Becker, Howard Claney, Patricia Courtley, Sidney Berry and Marjorie DeVoe.

WFAA (Dallas) g.m. Martin B. Campbell authored a neat brochure on "Radio Europe—Postwar" and Col. Harry C. and Mrs. Wilder hosted the New York contingent of the radio VIPs at the Hotel Plaza, N. Y., Thanksgiving eve. It was another in a series of get-togethers by the radio mission to Europe last August-September. Col. Wilder, head of WSYR, Syracuse, screened some fancy colorpix he took on the trip.

Anti-Defamation League of B'nai B'rith is fingerpointing at the Pacific Borax "Sheriff" show due to complaints registered against session broadcast over the ABC (Blue) Nov. 9. Complaint centered on one unfavorable character, a Jewish pawnbroker, with marked accent and mercenary behavior. Protests have been lodged with sponsor.

'Gag' Bill

Continued from page 32

we propose to maintain now and in the future.

"We are also unalterably opposed to any step which would require an invasion of the rights of radio commentators as citizens, while we recognize that their responsibility to the public must be safeguarded at all times." (Reference here is to Point 2 of the bill, which would permit anyone to examine a statement of a commentator's place of birth, political affiliation, etc.).

Murray asked permission for the CIO to testify whenever hearings are held on the bill.

Earl Godwin, American Broadcasting commentator in Washington, took a side-swipe at the bill in his broadcast last Thursday (22). "This seems to interfere with free speech," he said. "I protest with every ounce of my being against the proposal which I have just reported from the Un-American Activities Committee.

"There is a tremendous amount of scurrility and abuse on the Un-American side," he continued. "The committee has in mind some legal method by which a broadcaster in New York, for instance, who smears a lawmaker in a network which reaches into the lawmaker's state, can be brought to book legally. Certainly no irresponsible mud-slinger and defamer of character should be allowed to run loose without some way of making him accountable for libel or scurrilous attacks.

"There are ways and means of doing these things without throttling radio. One obvious method is for radio to support more completely American radio commentators. I have frequently heard members of Congress complain that radio commentators are one-sided."

Rep. Ellis Patterson (D., Cal.) is marshalling the opposition to the bill. He has scheduled a strategy meeting for today (27) which will be attended principally by Democratic congressmen from the West Coast. Among those who will be present are John Coffee (D., Wash.); Hugh De Lacey (D., Wash.); Helen Gahagan Douglas (D., Cal.); Emanuel Celler (D., N. Y.); Vito Marcantonio (ALP, N. Y.), and Frank E. Hook (D., Mich.). All have attacked the committee on the floor, and Hook is the author of one of the resolutions to wipe out the committee.

When it's time to go to work on new national business, then it's high time to call in Weed & Company, whose full-time business is good times on good stations. With Weed men constantly on the job, "time will sell".

WEED AND COMPANY
RADIO STATION REPRESENTATIVES
NEW YORK • BOSTON • CHICAGO
DETROIT • SAN FRANCISCO • HOLLYWOOD

Chicago's ONLY 24 HOUR STATION
W-I-N-D
560 Kc. 5000 WATTS

HI YO, SILVER!

If Success is measured by popularity—The Lone Ranger has succeeded, for OVER TEN MILLION PEOPLE LISTEN three times every week to this thrilling program.

If Success is measured by words—The Lone Ranger has succeeded, since OVER EIGHT MILLION WORDS HAVE BEEN WRITTEN about this champion of the Old West.

If Success is measured by a "run"—The Lone Ranger has succeeded, since EACH BROADCAST SETS A NEW WORLD RECORD for half-hour dramatic shows.

If Success is measured by popularity—The Lone Ranger has succeeded, for multitudes of Lone Ranger Clubs represented by millions of boys and girls are active today.

The Lone Ranger is more than success. HE HAS BECOME A LEGEND. His famous cry "Hi Yo, Silver" signaled British attacks in Libya and Commando Raids in France. In the air, radio monitors were often surprised to catch the famous cry from attacking Allied planes.

In war and in peace, the popularity of The Lone Ranger has increased and soon will be heard again in England, South America, Australia and Alaska in addition to Canada, Hawaii and New Zealand.

By every test The Lone Ranger has succeeded and on November 30, 1945, when the program celebrates its 2000th CONSECUTIVE BROADCAST, the ears of America will be listening and the eyes of industry will be on "THE LONE RANGER" who has stood the test of time and continues to prove that "nothing succeeds like success."

WRITTEN AND PRODUCED BY THE

King-Trendle Broadcasting Corp.

1700 STROH BUILDING—DETROIT 26, MICH.

CBC Revamp Cued to Peacetime Plan With Switch Into 'Creative B'casting'

Ottawa, Nov. 22.

Extensive switches in Canadian Broadcasting Corp. dept. heads cued by CBC's peacetime plans to emphasize "creative aspects of broadcasting" and return of staffers from services and overseas units of corp. Shifts in program division at Toronto announced by Dr. Augustin Frigon, CBC g.m., include:

Harry J. Boyle, farm broadcasts supervisor, appointed to new office of program director of Trans-Canada web and CBL, Toronto.

H. G. Walker, Dominion net mgr. to handle program direction for CJBC, Toronto, Dominion's key station. Both Boyle and Walker are responsible to Charles Jennings, recently made general program supervisor.

John Kannawin comes from heading CBC's overseas unit to become supervisor of presentation under the two network heads. His job covers

(Continued on page 39)

WMAL Mikes Strike Call

Washington, Nov. 27.

WMAL may have racked up a radio first here last week when it took a mike to a union meeting deliberating on whether to call a strike, and had union officers and members broadcast their position to the public. In the middle of the city's transit tie-up, the cab drivers' union, an AFL, local, also considered a walkout.

Union meeting was held in the rain in an open lot, with the union members thrashing out the pros and cons of a strike in front of the WMAL mike. Final decision was to wait 10 days to see if a peaceful solution could be worked out.

Household Finance Acct. To Shaw-LeVally Vice BBD&O

Chicago, Nov. 27.

Shaw-LeVally, Inc., new agency formed two weeks ago by Jack Shaw and Norman LeVally, former Leo Burnett Co. account execs, have harpooned the Household Finance Corp., Chicago, account with heavy expenditures earmarked for radio. Company is definitely sold on radio with present plans calling for the loan companies sponsoring a network show. Several stints were recently auditioned by the firm. One of them, a new quiz show, is at present undergoing tests on several out-of-town stations.

Account, which runs into six figures, is being transferred from BBD&O as of Jan. 1. Switchover of the Household account was one of the fastest contract deals ever pulled here. Shaw and LeVally set up shop on Nov. 16 and on Nov. 20 acquired the account. New firm has one other account, Lumberman's Casualty Co., which Shaw took with him when he left the Burnett staff.

SAMPSON MOVES OVER AS WSAI MGR. DEC. 3

Cincinnati, Nov. 27.

Robert M. Sampson takes over Dec. 3 as general manager of WSAI, local Marshall Field station. Spot has been temporarily filled by Art Harre for the past several months while doubling as general manager of WJJB, the Field station in Chicago.

Sampson comes here from KWK, St. Louis, where he resumed as national sales manager and promotion manager following his release from the Army as a major, on duty with tank destroyers and the General Staff. He is a West Point grad, class of '25, and was with KSD and KMOX in St. Louis before joining KWK in 1935.

Dick Dudley Gets 20G BBC Offer for 'Pleasure'

London, Nov. 17.

Dick Dudley, Armed Forces Network program director of the United Kingdom and formerly known as Casper B. Kuhn, leaves this post shortly when the UK net is dismantled, to head up AFN's operations from Paris.

Dudley, whose show, "It's a Pleasure," has been a regular series on BBC, was offered a $20,000-a-year contract to continue the show after he winds up his AFN activity. He's leaving the matter open until he returns to the States.

Radio Reviews

Continued from page 30

Cohan in some of the skits. Whole show seems to be able to use tightening up as there is an attempt to crowd too much stuff into the half hour.

Daphne Caroll's singing lends itself nicely to the ears, and Dave Davies and Norman Walker are also a great help.

The serious bit on Armistice was done in particularly good taste, the lack of slush being a great relief. Hayward's band is solid in the solos and show support. The whole show shows great promise and is worth watching. *Laza.*

"SONGS DOWN THE WIND"
With Shirley Sinclair, John Seagle, Edward A. Rice orch
30 Mins.; Tues., 7:30 p.m.
Sustaining
WGY, Schenectady

New program unfolds the finest duet singing heard on a Capital District station for a long time. In fact, it's of network caliber, and a boon to listeners tiring of the parade of crooners, live talent or waxed, who march across area airwaves daily. Miss Sinclair, a rangy soprano with some mezzo tones, has warbled on "The Telephone Hour" and "Manhattan Merry-Go-Round," NBC standards. This is her first regular stint on the General Electric-owned outlet.

Seagle, son of the veteran Oscar Seagle, former Met opera star, has broadcast on web and local stanzas, the latter for some years. During the war, he served as civilian director of entertainment at the Rome air base, but continued to sing via WGY. This is the first time in recent seasons Seagle has miked other than solo, although the latter is alternated with the duets.

His voice blends splendidly with Miss Sinclair's in the better grade pops, neither too high nor too low-brow. Final number on broadcast heard was an ear treat. Edward Rice's strings turn in a good if not brilliant job. Announcer Burrill Smith is clear of speech but shy of flexible expression—a bit too monotonous. A. O. Coggeshall, vet program manager, produces "Wind." *Jaco.*

Follow-up Comment

Continued from page 30

story did not need. Lyn Murray's scoring and orchestration was phenomenally right, an integral part of the poetry, pathos and promise projected by the vet who insists that his kid shan't have to start all the way back in Guernica and end by losing a leg or a life to make this peace stick.

A fighting Scotsman named Tom Kennedy stirred the bile of Maryland politicians between 1818 and 1826 by insisting that all religious qualifications for service in the state's legislature be wiped off the statute books. Those qualifications were aimed at Jews. With the help of an Irishman named Sullivan, Kennedy won his fight. And with topdrawer radio production, including a restrained Morton Wishengrad script and the casting of Ian MacAllaster as Kennedy, NBC took the Kennedy bit out of an obscure page of history, putting it on the air for a punchy half-hour last Sunday (25).

Stanza was part of "The Eternal Light" series, in its second year now as the web's contrib to democratic understanding among all Americans. Wishengrad has been doing all but the summer shows for this series, which is backed by the Jewish Theological Seminary. His skill in radio dramatization of meaty material, as exemplified in "Kennedy," entitles him to a huge hunk of the kudos voted to "Light" any number of times.

THE RALEIGH ROOM

Starring

HILDEGARDE

Moves To

WEDNESDAY NIGHTS

Starting December 5

8:30 P.M., Eastern Standard Time
7:30 P.M., Central Time
6:30 P.M., Mountain Time
8:30 P.M., Coast Time

Guest on December 5

EDDIE CANTOR

with

BERT GORDON

(The Mad Russian)

EVERY day, deep in Utah mountains, men and machines are tapping rich and almost inexhaustible coal deposits. Average prewar production was 4½ million tons a year. The 1944 production was 7,206,107 tons. The market extends throughout Utah and all states west. Coal mining is just one of Utah's basic industries that support a dependable and always active buying power among Utahns.

Local Advertisers Know

KDYL Brings Results

Business is better in Utah because of coal . . . and business is better for KDYL's local and national advertisers because this is the station people naturally tune in for favorite network shows and local features. Listeners plus showmanship brings results. KDYL has both.

The POPULAR Station

KDYL
SALT LAKE CITY
UTAH'S NBC STATION

National Representative:
John Blair & Co.

Chicago's
BEST NEWS SERVICE
AP-UP-INS
W-I-N-D
560 Kc. 5000 WATTS

Radio's Hayseed Survey Due Soon

Washington, Nov. 27.

FCC is due shortly with a report on its survey of program attitudes of rural radio listeners, although full details will not be released until the clear channel hearings slated to open Jan. 14.

Preliminary report will contain general conclusions on likes and dislikes of farm audiences. It is expected to show the heavy reliance of farmers on radio as a news source, with broadcasting getting a top rating over newspapers and magazines in keeping the sticks up to date on world events. It is understood that the rural listeners will want more and not less information about agriculture, weather and market reports.

FM Grants

Continued from page 34

Hardman, North Adams; Monroe B. England, WBRK, Pittsfield.

Michigan: Palladium Publishing Co., Benton Harbor; Herman Radner, WIBM, Dearborn; Ashbacker Radio Corp., WKBZ, Muskegon; Times Herald Co., Port Huron.

Minnesota: Southern Minnesota Broadcasting Co., KROC, Rochester.

New Hampshire: Claremont Eagle, Inc., Claremont.

North Carolina: Wilmington Star-News Co., Wilmington.

Ohio: Review Publishing Co., Alliance; Beer & Koehl, Ashland; Messenger Publishing Co., Athens; Lawrence W. Harry, Fostoria; Robert F. Wolfe Co., Fremont; Fort Hamilton Broadcasting Co., WMOH, Hamilton; Advocate Printing Co., Newark; Unity Corp., Inc., Toledo; Nied and Stevens, WRRN, Warren.

Pennsylvania: Gab's Broadcasting Co., WFBG, Altoona; Bradford Publications, Inc., Bradford; Patriot Co., Harrisburg; WHP, Inc., WHP, Harrisburg; WJAC, Inc., WJAC, Johnstown; Hawley Broadcasting Co., Reading; Scranton Broadcasters, WBGI, Scranton; Sunbury Broadcasting Corp., WKOK, Sunbury; Louis G. Baltimore, WBRE, Wilkes-Barre; WRAK, Inc., WRAK, Williamsport.

South Carolina: Grenco, Inc., WCRS, Greenwood.

Tennessee: William Kleeman, WJZM, Clarksville.

Texas: Bell Broadcasting Co., KTEM, Temple.

West Virginia: W. Virginia Radio Corp., WAJR, Morgantown.

Wisconsin: Green Bay Newspaper Co., Green Bay; Record Herald Co., Wausau.

Washington—Dorothy S. Thackrey, publisher of the New York Evening Post, has filed an application for a new FM broadcast station in Los Angeles.

Hired by Ayer for Hires on Air

• Louise Carlyle, the beautiful, brown-eyed brunette contralto from Cleveland, is heard every Sunday on the Hires Root Beer program. This musical show, placed by N. W. Ayer & Son, Inc., is heard over the American Broadcasting Company network at 3:30 P.M., PST.

WGN Airing 'Adventure,' Morrison Wood Produces

Chicago, Nov. 27.

The new "Human Adventure" series will be aired sustaining over WGN, Wednesday nights at 9 (CST), starting Dec. 5, following dropping of sponsorship by Revere Copper & Brass over Mutual Nov. 25. Morrison Wood will produce show, formerly done by Sherman Dryer, with Francis Coughlin acting as script editor and liaison between the station and the University of Chicago.

Technique of setting the scene for each program and summing up the conclusion, which was dropped when the series was sponsored, will be resumed, with Ernest C. Colwell, of the University of Chicago, officiating. Subject matter of the new series will go beyond the dramatization of scientific discoveries, and be aimed more at the masses.

Dryer has tied in with the Revere people to produce their new Mutual net show, "Exploring the Unknown," which keeps "Adventure's" former Sunday night time and originates from New York beginning Dec. 2.

Minneapolis—Miller C. Robertson, former assistant sales manager of KMBC, Kansas City, has taken over as sales manager of KSTP, Twin City NBC station. He succeeds Ray C. Jenkins.

Atlas' Associated Tie-In

Atlas Corp. of New York, one of the country's biggest investors, has loaned $150,000 to Associated Broadcasting. W. G. Henderson, veepee of Associated, said that Atlas may shortly buy enough stock in the company to amount to a substantial majority.

Atlas' loan marks the first time an outside investor has come into the fold.

Gab-Jam Session Lift Started by WTHT, WDRC

Hartford, Nov. 27.

WTHT and WDRC have both hypoed their street interview shows. WTHT's curbstone airer, "Hartford Speaks," now uses a p.a. system five minutes before the skedded 15-minute noon time shot. News reports are aired over th p.a. system, thus drawing a crowd to the location of the interview. Following the reports, the station's gabbers, Joe Girand and Una King, mix with the audience on its opinions of current news.

At WDRC, the station has secured a wire recorder. Through utilization of this recorder, the format of the street airer, "Main St., Hartford" is being changed. Station mikemen are going direct to where large groups of persons congregate and interview them for later broadcasting. Station expects, also, to bring on-the-spot news events to the mike via the recorder.

Vet Quake Hits Chi Web Staffers; Shakeups Affect Mostly WBBM-CBS

Chicago, Nov. 27.

The whirlpool of changes in studio executive and production staffs, due to returning members of the armed forces resuming their former positions, has developed a situation here that has innumerable announcers, writers and directors slightly dizzy as to their future status, if any, with various stations and networks. Many of them will be forced to return to the smaller stations and towns from whence they came, as most outlets here will be unable to absorb them.

Leading the parade at the moment is WBBM-CBS where several changes have been recently made or are in the process. Dudley Faust, just out of the Marine Corps, has been appointed assistant western CBS sales manager under W. Donald Roberts. Bob Croft, after three years in the Army, has resumed as assistant to Ben Orloff, head of personnel. Fran Byrne, former newspaper photographer, is Jim Hurlbut's new assistant in the special events department. Phil Steitz resigned from the Mutual sales staff to augment Ernie Shomo's WBBM sales dept.

Walter Preston, program manager, has made several changes in the production dept. Announcers Garnett Marks, Van Haften and Ben Orfield are off the payroll, with Jim Conway, John McCormack and Bob Cunningham back on the scene. Cunningham returns as chief announcer, duties of which have been performed by Harvey Carey during his absence. Carey remains in a supervisory capacity. Bob Hartman, formerly in the continuity dept., comes back as a producer. Russ Davis, former contract announcer, remains as a staff announcer.

At NBC, Norman Barry, Ned Le Fevre and Dave Garroway are back from the services in their former announcing roles, which means that Jack Gibney, Bob Farrall and Dave Rodgers make their departure as of Nov. 30. It is expected that announcers Bob Brown and Fort Pearson will rejoin the network sometime next month, at which time Hugh Downs and Greg Donovan will leave the staff.

Rochester, N. Y.—Work is under way on Stromberg Carlson Co.'s new "Radio City" to house WHAM, WHFM and television studios. The center, to cost around $875,000, is expected to take a year to build.

Hi, Neighbor! It's Saturday Night

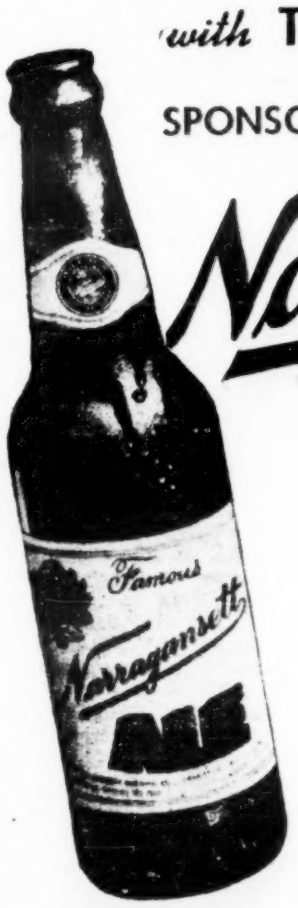
Jim Britt's Roundup

TIME 6:45

with TOM HUSSEY announcing

SPONSORED BY

Narragansett BREWING CO.
CRANSTON, R.I.



Jim Britt, former Naval Air Combat Intelligence Officer, is back on the air with his sports roundup . . . 15-minutes of sport highlights.

Latest scores and features of major sports . . . a colorful, timely Britt war anecdote with sports tie-in . . . an unusual sports story . . . a Narragansett salute to the outstanding athlete or team of the week . . . forecasts for the 1946 baseball season . . . other sports coverage "in season." Prominent figures of the sporting world interviewed.

Another Yankee Partnership

OVER THESE YANKEE NETWORK STATIONS

WNAC	Boston
WICC	Bridgeport
WSAR	Fall River
WEIM	Fitchburg
WHTD	Hartford
WHYN	Holyoke Springfield
WLNH	Laconia
WCOU	Lewiston Auburn
WLLH	Lowell Lawrence
WLNC	New London
WBRK	Pittsfield
WGAN	Portland
WEAN	Providence
WSYB	Rutland
WATR	Waterbury
WAAB	Worcester

THE YANKEE NETWORK, INC.

Member of the Mutual Broadcasting System

21 BROOKLINE AVE., BOSTON 15

Nationally Represented by EDWARD PETRY & CO., INC.

From the Production Centres

IN NEW YORK CITY . . .

That Burns and Allen gag last week about Abe Lincoln and the William Morris office has the trade boys laughing out loud....New Hooper Pocket Piece taking on proportions of an "Anthony Adverse"—everything in it but ads....CAB also bringing out a Pocket Piece....Dorothy Kemble, MBS director of continuity, training out to the Coast, with stopoffs at Chi, Detroit, San Francisco, Los Angeles.

When Mutual's "Queen For a Day" goes back to the Coast first of the year, it'll play Los Angeles' Coliseum which seats 110,000. In addition to the program, all-day affair will feature a rodeo, autorace, iceskaters and aquacade....George Wright, organist, just negotiated one-year contract with NBC Thesaurus to record two sides of a 15-minute disc each month. Is heard currently on "Nick Carter," "It's Up to Youth," "Real Stories" and Prudential show....MBS to air special Disabled American Vets show Dec. 2, in which Nat'l Commander Walker will have 70 recruits in studio for administering oath, with 18,000 others taking it in other parts of the country via radio....Bob Colwell, of J. Walter Thompson, to Bermuda on a vacation.

Ginny Simms and her air troupe moving east for four weeks, with program originating from N. Y. during January....Army Air Forces' office of radio production (socko wartime contrib included "The Fighting AAF") went off the air after a band broadcast last Friday (23). Trade agreed it had done a boff job....Jeanne Cagney, Al Hodge and Jack Hartley new trio on "Front Page Farrell"....Mary Michael and John McQuade join "Just Plain Bill" players while Helen Shields and M. J. Kramer are added to "Backstage Wife"...."Sorry, Wrong Number," half-hour whodunit by Lucille Fletcher, generally regarded as the "perfect radio script," has been bought by Dorothy Stewart for the Macquarie Broadcasting Co., Sydney.

Gloria Manners, secretary to Robert J. Landry at CBS, will be married Saturday (1) to Lt. Harry Sharp, USN. They'll honeymoon in Nebraska. She'll continue with CBS.

Leo Mishkin checking out of CBS press dept. to take over radio editorship of Cue mag as successor to Virginia Stevens, who's going overseas for USO. Mishkin will continue his film reviews for the N. Y. Morning Telegraph. Mishkin departs CBS Friday (29). Margaret Mahon also leaving CBS press dept. for job with N. Y. Sun promotion dept....Arnold Hartley, whose documentaries via WOV have been salvoed by the Writers' War Board, has scripted an hour show tabbed "Mr. Columbo Discovers America," which will be aired on the N. Y. indie in the 10-11 p.m. segment on Dec. 3....Danny O'Neil tabbed "most promising singer of the year" in poll conducted by colleges and universities in New York city.

IN HOLLYWOOD . . .

Edgar Bergen will tour the state capitals next year and put the guys in the guest spot. First stop Jan. 21 is Olympia, Wash., to be followed by a swing through the south. Idea grew out of recent appearance of Oklahoma's governor, Robert Kerr, who stooged for Charlie and Mortimer....Paul Phillips resigned as Kay Kyser's producer after three and a half years and the berth goes to Frank O'Connor as soon as he sheds his Army garb....Bob Redd will double over from Jack Haley to produce the 20th-Fox studio show for Frigidaire....Jimmy Durante and Bob Hope have arranged a guest exchange....Al Rinker reports feverish client interest in his boardinghouse comedy, "Callahan's Castle"....Dick McKnight looks like a page out of Esquire after storing away his O.D.'s....Bob Hope will do two broadcasts from NBC in Hollywood, his first since the war ....Tommy Riggs getting out of the Navy and being packaged with "Betty Lou" by the Frank Vincent agency. Jack Douglas and Bill Danch are preparing the audition script....NBC's g.m., Frank Mullen, went into the Cooachella date country with Sid Strotz and got himself put on the air.... Bill Murray around on vacation with his son, just out of the Air Corps.... Jerry Lawrence replaced Jack Bailey as emcee of "Meet the Missus" so the latter can go touring with "Queen For a Day"....From the east seeps word that Adrian Murphy and Gerald Maulsby will be in the inner sanctum of the CBS hierarchy when noses are counted after first of the year. Report still persists that Paul Kesten is stepping out on account of ill health....Joe Rines packed up the Judy Canova troupe and hustled them east for three broadcasts....Tom Harrington out for N. Y. and Don Stauffer in....The music you hear on Rudy Vallee's session after Xavier Cugat sambas off to Florida will be that of Bennie Krueger's, whose sax so inspired Rudy in his undergraduate days....Gregory Dickson setting up the first publicity department ever to grace the Foote, Cone & Belding operation in Hollywood...."Pete" Jaeger cooking up some Coast biz with Frank Samuels for the ABC (they want it that way) network....Hay McClinton making his periodic call on Herb Sanford and the other Ayerites ....Paul Pierce shelving his military gear and back to producing "Stars Over Hollywood"....Mutual's Chuck Acree moving to the Coast for "Something To Talk About"....Wonderful Smith, Negro comic-scripter, who left the Red Skelton show to go to war, back and out after long duty in the China-Burma-India sector.

IN CHICAGO . . .

Skip Farrell of Mutual's "Swing's the Thing" left for Hollywood Sunday (25) for screen tests and recordings. Buddy Clark will sub on program of Nov. 29....Jerry Walters has been added to cast of "Guiding Light".... Mary Afflick, WGN producer, will handle the "Tom Mix" show for Al Chance while latter is on two-week vacation. Tom Harmon, slated to do picture for Republic, will move his Mutual sport show to Coast Dec. 1.... Warren Middleton, formerly with John Jonkel, p.r. consultants, has joined WLS promotion dept. after receiving Army discharge.

Fred Levings and wife, Hilly Saunders, are latest of long list of radio actors and execs to take up flying prior to buying their own plane.... George Morris joined the NBC Central Division adv. and sales dept. as assistant to Emmons Carlson after four years in the Navy....Carl Weiler, owner of KTSM, El Paso, Texas, a Chicago visitor last week....Sondra Gair, WGN "Theatre of the Air" actress, flew to New York for visit with husband, Corp. Hillard Rose, now producing shows for Army recruiting ....Quizmaster Joe Kelly and Kids skedded for White House visit Dec. 3 ....Friday (30) will mark 2,000th "Lone Ranger" broadcast since program started in 1933....C. William Selah, Purple Heart vet of ETO, has returned to Rock Island's WHBF (Mutual) to resume announcing duties.

WGN announcer, Major Spencer Allen, will soon receive Army discharge and return to that station....Fred Sullivan has joined the cast of "Ma Perkins" in role of Jeffrey Powell....Lucille Dolansky, recent WAVE dischargee, has been added to the WGN publicity staff....Dan Orth, Mutual sales rep, recovering from flu attack....Jack Ryan, NBC Central Division manager, gave press party for Ralph Edwards of "Truth or Consequences" show Friday (23). Edwards did bond show from Auditorium theatre the following day....Tom Harker, account exec (Mutual) in from New York to confer with Coca-Cola people on staging of "Spotlight Bands" show.... Joan Harker, 12-year-old playing with Tallulah Bankhead in "Foolish Notion," will rejoin "Quiz Kids" program.

New Civilians

William Rorick, discharged after more than three years' service in the Army, has been signed for roles on CBS' "Crime Doctor." Rorick appeared in the original production of "This Is the Army."

Fred Keller, ex-captain in Army Military Intelligence, has returned to announcing duties at WBEN, Buffalo, after three-year absence. During the buzz-bomb era, Keller saw service in England, and in France, Germany, Belgium and Holland as recognizance observer.

Seymour N. Siegel, discharged from the Navy with rank of Lt. Commdr., is back at his old job as program director of WNYC, the municipally-owned New York City outlet. He was appointed to the post by Mayor Fiorello H. LaGuardia in 1934.

Lt. Laurence Lansing, former Don Lee-Mutual announcer, will join the CBS-aired Jack Kirkwood show from Hollywood. Lt. Lansing, soon to leave the Army after nearly four years' service, was entertainment officer with the 4th Infantry and headquarters of the Alaskan department for 28 months. Contract with Kirkwood came as result of an emcee job the officer did for the air show during a guest appearance.

Art Carney, actor who was pacted to a seven-year exclusive deal by CBS in 1943, has returned to the network after almost two years with the Infantry. His first assignment on return was to portray President Roosevelt on a special CBS Victory Loan program.

William E. Sheehan, recently discharged from the Air Force, has joined the announcing staff of WDRC, Hartford. A second lieut. with the AAF and abroad for more than two years, Sheehan had originally been an announcer with WMAS in Springfield, Mass.

Hal Kolb has been discharged from the Army and has returned to WTIC, Hartford, as staff organist and pianist. Kolb served as a chaplain's assistant in the Army.

Martin Hoade, with the 15th Air Force since April, 1942, has returned to the NBC fold as a news editor of the web's news and special events dept.

John Hicks, captain in Marine Corp since 1942, back on the announcing staff at WTAM, Cleveland. Tom Cox, gone for almost three years and coming out a captain in the signal corps, is back on WTAM engineering staff.

Charles A. Wall, Col. AUS, has rejoined NBC as administrative asst. to the veepee in charge of finance. Wall will be in charge of special financial, personnel and service assignments, in addition to participation in web's business operations.

Lt. Comm. John Hurley, USNR, is out of uniform and back at WRC, the NBC outlet in Washington, as a staff announcer. Hurley was with WRC from 1936 until he went into the Navy in 1941. He was for a time announcer on "The Navy Hour" program.

Lt. Frank Blair, USNR, is the first staffman to return from the armed services to WOL, the Mutual outlet in Washington. A former staff announcer and production manager, he will handle special assignments for the station.

Ex-Sgt. Bill Berns, back at WNEW, New York, after five years in the Army. He'll work on special events

Michigan Station On FCC Hot Seat

Washington, Nov. 27

FCC last week ordered a hearing to determine whether to renew the license of WHLS, Port Huron, Mich., because of its handling of political broadcasts this spring.

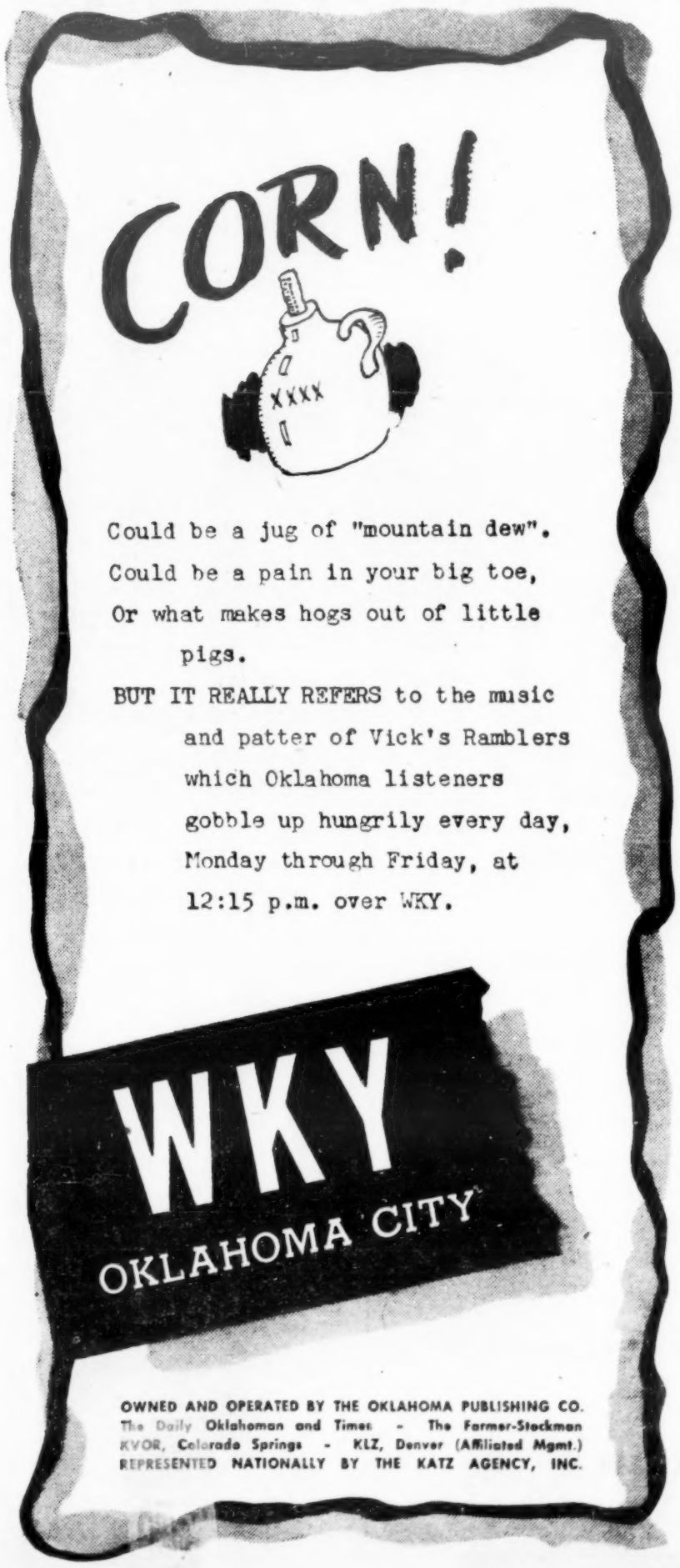
Order said that a compaint had been made that the station "after having sold time to Carl E. Muir for a series of broadcasts in support of his candidacy for reelection as a City Commissioner at a municipal election, April 2, 1945, cancelled the scheduled broadcasts . . . on the ground that they (the station) believed the script to be unsuitable for broadcasting and to contain certain libelous or defamatory remarks."

Commission received a second complaint that the station "after having sold other time for broadcasts in behalf of the candidacies of Harold E. Davis and Nelson Tobias, also candidates for the office of City Commissioner, cancelled the proposed broadcasts because 'Mr. Muir has seen fit to cause trouble for WHLS'."

Finally, it is claimed, the station did give time to Muir.

FCC wants to determine whether the station sought to censor political broadcasts in violation of the law; and to determine whether refusal to sell time to some candidates also violated Sec. 315 of the Communications Act.

Regina, Sask.—Jack L. Sayers, sales manager of CJOC, Lethbridge, Alta., has taken over duties as commercial manager of CKCK, Regina, succeeding R. J. "Bob" Buss, who will manage the newly-licensed station CHAT, at Medicine Hat, Alta.



KBIX

MUSKOGEE, OKLA.

For

PRODUCERS DAIRY INC.

GEORGE E. HALLEY
TEXAS RANGERS LIBRARY
HOTEL PICKWICK, KANSAS CITY, MO.
SAN ARTHUR B. CHURCH PRODUCTION

GAG WRITER APPRENTICE

Young journalism grad welcome reconversion to gag writer; write from sublemon to sublime; accept asst. spot or training.

Write Box 216
Variety, 154 W. 46th St., New York

Frisco Sets Stake As World Capital

San Francisco, Nov 27.

San Francisco is ready in the event the city is chosen World Capital by the United Nations Organization.

Net outlets are keeping a keen lookout and a sensitive ear to the ground for the "when and where" of the much-discussed World Capital, according to Bill Pabst, head of SF's KFRC, and former chairman of the radio committee of San Francisco Conference.

No other city in the world has the background for the dissemination of information from such a conclave as SF. The United Nations Conference in April wound up 10 years of experience for the nets here in getting international broadcasts on their way from this end of the line. The Conference radio setup was technically one of the most complete "all-network" installations ever constructed, not forgetting Presidential conventions, which were covered by all nets and some independents.

San Francisco had all the nets, independents, Canadian, British, Australian and OWI originations and facilities to live with. That they now have the know-how to do the job is obvious. What can go to the general public from any world capital is something that is determined at the time of a session. Sometimes terrific, mostly pretty dull, has been the experience of press and radio through Bretton Woods, Dumbarton Oaks and Frisco.

It is possible that the actors in the big international play will have their radio appetites whetted when broadcasters come up with television, Pabst said. San Francisco is all set to be among the first which will be making that service available.

Among the other advantages which San Francisco has, which the April conference highlighted, was that of an adequacy of interpreters. S.F., because of its cosmopolitan makeup, is especially well groomed in that respect. Local stations have complete lists of interpreters from Burmese to Icelanders. A wide assortment of foreign language print shops are also on hand.

CBC Revamp

Continued from page 36

all program operations out of CBC's Toronto studios—production, announcing, continuity, clearance, music, record libraries.

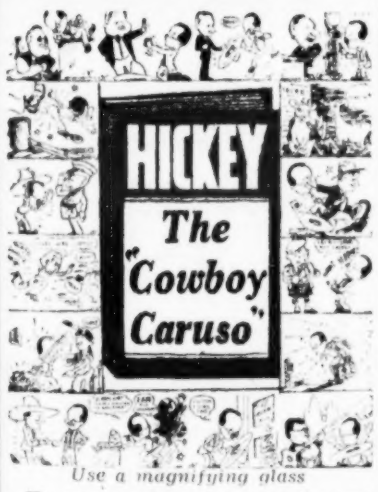
C. R. Delafield, former international service liaison officer, is made supervisor of exchange programs as well as supervisor of religious and institutional airers. Latter appointment carries an assistant, W. J. Dunlop, of the commercial division.

Ernest Morgan, once supervisor of international exchange programs, is now handling CBC's musical airers out of Toronto.

Fergus Mutrie gets the Boyle post as farm broadcast chief.

Since CBC teed off the Dominion web, announcers and production staffs have operated separately on both nets, but now they are merged.

HILARIOUS!!



Use a magnifying glass

These are a few of the 90 hilarious cartoons in this book in which Hickey traveled 35,000 miles on 13c and a smile.

Americans of all races and colors helped Hickey and he gives everybody full credit. Price 25c or 50c cash (well wrapped) or War Savings Stamps. The 50c book is better quality paper. Address Lone Star Press, 505 Fifth Ave., N. Y.

RADFORD HEADS UP CBC 'GOOD-TASTE' DIVISION

Ottawa, Nov. 27.

Canadian Broadcast Corp. has appointed its station relations chief, J. R. Radford, to head the new broadcast regulations division. Radford and his staff will handle all matters dealing with regulations and rulings applying to Canadian broadcasting, arrangements for political airers, and all program continuity for foods, drugs, patent and proprietary medicines which has to be cleared for claims and good-taste acceptance. These regulations and rulings are made by CBC for itself as well as all other stations and networks in the Dominion.

A new station relations chief is George R. Young, who will establish field contact with all Canadian stations, also handle relations with affiliated U. S. webs, CBC program distribution and statistics, and arrangements for reserved time on the CBC nets.

Dallas—Ben M. McCloskey, for the past several years continuity editor at WFAA, has joined the staff of the Couchman Adv. agency here as radio writer and producer.

Col. Douglas Meservey Weds Elaine Ewing

Col. Douglas Meservey, production exec at NBC on military leave, was married last Sat. (24) to Elaine Ewing, head of the J. Walter Thompson office in Washington.

The wedding was staged at the chapel of Walter Reed hospital, in the capital, with the couple attended by Mrs. Jimmy Doolittle and ex-Col. Edward M. Kirby, former War Dept. radio head.

Col. Meservey is back in this country for the first time in 28 months, and is now on terminal leave from the Army, skedded for discharge in six months. His last assignment was as military governor at Bremen, Germany, where he was succeeded by Lt. Col. Shamel.

Omaha—KOIL following lead of WOW with an eight-page full-size monthly sheet, KOIL News. WOW has had its News Tower going for several years.

Fort Worth—The FCC has ordered Carter Publications and the A. H. Belo Corp. of Dallas to separate stations WFAA and WBAP from KGKO.

Plattermen Stand to Hit Jackpot As War Experience Cues More Wax

Precipitated by the successful wide use of recordings during the war (as well as now) for the purposes of re-educating blinded and delimbed veterans, transcription companies throughout the country are speeding up the production of similar programs for commercial consumption by private institutions and organizations.

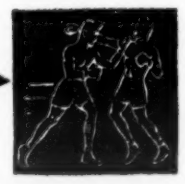
In the past few years the various branches of the Army and Navy commissioned the transcripters to produce programs specifically blueprinted for such jobs as instructing vets in the use of artificial limbs, for therapeutic exercises, and for providing good, audible fiction for the eyeless. Recordings were also utilized to instruct men of the Army Air Forces on airplane tactics. Slide films usually accompanied the recordings, but were not supplied by recording companies.

Among those to enter the commercial educational field are Frederic W. Ziv, NBC-Radio Recording Division, World Broadcasting, Kermit Raymond and C. B. MacGregor.

Four of the above-mentioned are strategically situated to begin operations promptly because they have the programs which need only go through a minor adapting process for the venture. Ziv has its package, "Parents' Magazine of the Air"; Kermit Raymond has its "Famous Classic" edition; MacGregor its series for stamp hobbyists.

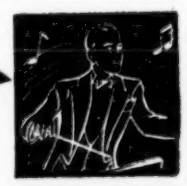
NBC-RRD expects to hit the scholastic jackpot because it is ahead of the game with several convertible programs: "Come and Get It," a food opus; "Destiny Trails," which are adaptations of James Fenimore Cooper's classics; "The Name You Will Remember," thumbnail biogs of notables; "The Weird Circle," which contains the works by such authors as Edgar Allan Poe, Balzac, James O'Brien, De Maupassant, Edward Everett Hale, Charles Dickens and others.

NOW- NEW YORK'S MILLIONS HEAR THREE COAST-TO-COAST FEATURES OF FOUR-STAR IMPORTANCE!



BOXING—Blow-by-blow broadcasts of the nation's outstanding boxing bouts direct from leading arenas. Descriptions and commentaries by veteran sportscasters Sam Taub and Joe Cummiskey.

Carried in New York exclusively by WMCA at 10:00 p.m. Mondays.



CONCERTS—A full season of symphonic music by the celebrated Seattle Symphony Orchestra under the direction of Carl Bricken. World-famed soloists include Szigeti, Milstein, Petri, Piatigorski.

Carried in New York exclusively by WMCA at 11:30 p.m. on "concert" Tuesdays.

DANCE MUSIC—Hours of scintillating music by top dance bands direct from the country's foremost clubs and hotels.

Carried in New York exclusively by WMCA from 10:45 p.m. to midnight daily.

Just the beginning of a l-o-n-g, l-o-n-g line of surprises WMCA . . . and Associated . . . have in store for the metropolitan New York market. Surprises which spell the brand of (1) SHOWMANSHIP that wins over listeners and (2) SALESMANSHIP that moves the wares of our advertisers. Sure, we'll talk to you about network time . . . and local schedules, too. Just ask us for availabilities.

wmca

FIRST ON NEW YORK'S DIAL-570

An Affiliate of the Associated Broadcasting Corporation

Telecasts of D.C. Political Scene Cued By Coaxial's Army-Navy Game Test

Long distance television transmission over the American Telephone & Telegraph's coaxial cable may soon enable viewers in the New York area to see actual live pick-ups from Congress, the White House and other points of interest in Washington. Cable gets its first post-war test Sat. (1), when WNBT (NBC, N. Y.), will use it to transmit the Army-Navy game from Philadelphia's Municipal Stadium to N. Y., experiment to be the forerunner of regularly-scheduled intercity television that will begin early in January.

Plans for the experimental video use of the Washington-N. Y. coaxial cable are being arranged by A.T.&T. reps with reps of N. Y. stations who expect to use the facilities, including L. W. Lowman of WCBW (CBS), L. F. Cramer of WABD (DuMont) and John F. Royal of WNBT. First broadcast from Washington is to be a pool affair with all three stations represented. After that, each station will have use of the cable free of charge two nights a week during an experimental period expected to last at least six months. Plans for rights to the cable thereafter are still up in the air, dependent on the success each station makes of it, plus a possible decision on the matter by the FCC.

With the N. Y.-Philadelphia link-up all set for use this Saturday, definite date on the pool broadcast is dependent on how soon A.T.&T. finishes laying the line to Washington. Company reps are hopeful it will be available for the reconvening of Congress after New Year's, when televising the President's statement to the joint session would get the new system off to a boff start.

Only station utilizing mobile equipment at the present time, WNBT could grab top honors after that and has already been granted permission to set up a camera in the House of Representatives. Station's possession of the supersensitive Image Orthicon tube would also give it an advantage. Reported, however, that both WCBW and WABD are currently shopping for suitcase equipment to cart down to Washington and RCA, manufacturers of the Image Orthicon, have declared it is for sale to any station wanting to buy it.

Bell System's coaxial program calls for the construction each year for the next few years of more than 1,500 miles of cable suitable for television. In 1946, for instance, the cable network will be extended south of Washington to Charlotte, N. C., as well as between Dallas and Atlanta, while in 1947, the coaxial project will link Chicago and St. Louis, and the southern route will be extended to Los Angeles.

WNBT plans a five-minute spot show before the football games begins Saturday, in which it will explain, by use of charts, the workings of the cable so that viewers can understand how the game is being brought to them. Show will demonstrate the cable conductor is a copper tube about the size of a lead pencil. Each tube, with present amplifying and terminal equipment, is suitable for transmission of a video signal, with either six or eight of the tubes included in the lead-covered cable that the Bell System is now constructing.

Present plans call for images to be picked up on the scene in Washington and transmitted by special television lines to A.T.&T.'s long distance terminal, where they will enter the cable system. Traveling along the cable, images will be amplified about every five miles and, entering the N. Y. area, will be transmitted by special telephone lines, from the long distance terminal in N. Y. to the three broadcasting stations, where they will then be transmitted in the regular fashion to receiving sets. Other system of intercity video transmission, the radio relay, is now being constructed for experimental purposes between N. Y. and Boston.

Others interested in television transmission, including film producers and exhibitors, also have been offered use of the intercity coaxial cable system during the experimental period.

Singin' Sam
Management
LAWRENCE GOLDEN
745 Fifth Avenue · New York 22 N Y

Syracuse U. Tele Workshop

Television's future as an educational medium gets another boost with plans of Syracuse University, N. Y., to install television studios and equipment and provide a workshop for program testing. University plans to experiment for a year or two with sports, drama, music and illustrated programs; to establish courses in television, and eventually to prepare students for work in various phases of video.

University hopes to stimulate local capital to invest in a television station, once it provides studios, personnel and programs.

CBS Video Would Dig In at 'Garden' — If Only It Had Equipment

Television Station WCBW (CBS, N. Y.), as part of its plans for an expansion of its sports and special events coverage, is currently shopping for mobile camera equipment, with which it hopes to bring viewers the winter sports program from Madison Sq. Garden. Understood that Garden execs have offered video rights to this winter's hockey and basketball games to both WCBW and WNBT (NBC), but has not yet received a definite bid from either station.

Because of its lack of mobile equipment, WCBW's sports coverage has heretofore consisted of amateur fights staged in the home studios. WNBT, on the other hand, has televised many of this season's top football games, and has already established "squatter's rights" to Garden events with coverage of some of the spot's outstanding shows during the last few years.

Topping the CBS station's sports program is Lt. Com. Bob Edge, who has just returned to his former post as director of sports and special events for WCBW after several years in the Coast Guard. A pioneer in tele-sportscasting, Edge switched to the new medium from radio in 1941, at which time he had done some sports broadcasting for the CBS network and had his own show titled "Outdoors with Edge."

MINNEAPOLIS TELE BIDS

Minneapolis, Nov. 27.

Applications for television already have been filed by two of the seven Twin City radio stations, KSTP and WTCN, and the former already has considerable television equipment accumulated.

Stanley Hubbard, KSTP head, has announced that he expects to launch television in 1946.

Video Channels A'Begging in Stix While Big Markets Gasp for Bands

Washington, Nov. 27.

Television channels will probably go begging—unwanted and too expensive—in a large number of the cities to which the Federal Communications Commission assigned channels last Wednesday (21).

The FCC files show a total of only 142 applications thus far, for more than 400 available channels. In addition, most of these applications are ganged up in the metropolitan areas where video can afford to operate, no less than 80 of them being concentrated in 12 metropolitan districts where there are not enough channels to go around.

Broadcasters and would-be telecasters in the smaller communities face a double hazard which will prevent most of them from taking a flyer into video, despite the channels they would be able to get for the asking. In the first place, there is the stiff tab for setting up and operating a station. Secondly, many of the little fellows cannot afford to plunge into present-day television if high fidelity and color video is just around the corner and will make their investments obsolete before they are paid for.

The commission, however, can do nothing about the shortage of channels in certain areas and the surplus in others. An unwanted channel in San Diego will be of no value to a broadcaster who wants one in New York.

FCC revamped its area allocations last week to provide the maximum number of channels—seven each—for New York, Chicago and Los Angeles, radio's three production centers. The San Francisco-Oakland area will be in second place with six channels.

A substantial number of cities will get five channels each—the Albany-Schenectady-Troy area; Boston, Cleveland, Denver, Detroit, Indianapolis, Memphis, Minneapolis-St. Paul, New Orleans; Portland (Ore.), St. Louis, Salt Lake City, San Antonio, and Spokane. Philadelphia, the nation's third marketing area, will get only four channels, along with numerous smaller cities, some as small as Pueblo, which rates as the 140th marketing area.

Buffalo—WBEN, Buffalo, owned by Buffalo Evening News, has filed application with FCC requesting permit to establish commercial television station in Buffalo.

Television Review

"PETTICOAT FEVER"
With John McQuade, Anne Burr, Philip Tonge, Blanche Gladstone, Robert Davis, John Souther, Richard Goode, Ed Hussey, Dorothy Golden, Robert Humphrey
Writer: Mark Reed
Producer: Fred Coe
Technical Director: Albert Protzman
Set: Bob Wade
90 Mins.; Sun. (25), 8:15 p.m.
Sustaining
WNBT-NBC, N. Y.

Despite statements from both motion picture and television reps that television will never compete with the movies, these full-length plays that WNBT is producing each Sunday night might well put a crimp in theatre grosses someday when there are more video receiving sets in circulation. As one novice put it, who saw his first television show Sunday (25) with "Petticoat Fever," latest in the WNBT series: "What better way of spending a cold, wintry Sunday night than to be stretched out in a comfortable chair before a warm fireplace in your own home, and such good entertainment on your television screen?"

A three-act farce that appeared on Broadway back in 1935, "Petticoat Fever," lost none of its amusing qualities on the video screen. Show started too slowly, with John McQuade, playing the lead role of Dascom Dinsmore, going through too many antics to demonstrate the boredom felt by a radio operator in the Labrador wilds who hadn't seen a beautiful woman in two years. With that out of the way, however, the pace picked up rapidly, drawing bellylaughs from the audience that continued until the final fadeout.

Hilarity of the now-familiar plot evolves from the situations arising when a stuffy Canadian M.P. and his beauteous financee are forced to seek refuge in Dinsmore's hut when their plane runs out of gas, with Dinsmore's former fiancee arriving on the scene to complicate matters further. Despite abundance of slapstick in McQuade's portrayal, he proved a master of comedy, being ably abetted by Anne Burr, tonnotch in the role of Ethel, and Philip Tonge, in a rousing caricature of the Canadian M.P. Rest of cast was uniformly good.

Technical quality of the show maintained the high level of quality inaugurated early in the series. Producer Fred Coe kept the laughs coming fast and Bob Wade's set was of top-drawer calibre.

INCOMPARABLE
Hildegarde

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Per. Mgr.: ANNA SOSENKO
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* Mr. Johnstone's impressive publicity career includes: director of publicity for NBC for ten years; in a similar capacity for WOR-Mutual for six years. He handled all radio for FDR's third-term campaign, and from its beginning until recently was director of news and special features at the BLUE Network (American Broadcasting Company).

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BRITISH RACE FOR LATIN TUNES

Important Decision Rules No Divvy On Co-Owned Songs Licensed for Pix

In the test case of Jerry Vogel Music Co. against Miller Music, Justice Dennis O'L. Cohalan in N. Y. supreme court has held that there is no obligation of one owner of a copyright to account to his co-owner for any monies received from the use or licensing of the copyrighted work. The case involved the song "I Love You California," written by A. L. Frankenstein and F. B. Silverwood, originally published by Sherman Clay in 1913.

Miller (Metro subsid) acquired and published the song for the balance of the original copyright term when Metro-Robbins bought out Sherman Clay some years ago. Both Frankenstein and Silverwood, having died prior to the renewal term of copyright, Vogel acquired a half interest in the renewal through the heirs of Frankenstein; and Miller Music acquired the other half interest through the Silverwood estate. Vogel renewed the copyright on behalf of Frankenstein's interests, but no renewal application was filed on behalf of Silverwood's interests. Since 1941, both Vogel and Miller have published the song under the renewal copyright. Miller, having refused to pay Vogel half of the fee received by it for licensing the use of the song to Universal Pictures, this action followed, in which Vogel demanded an accounting of 50% of all monies received by Miller from the song during the renewal term.

Important to P'x Songs

This being the first case concerning a copyright which directly determines this long mooted question, music publishers and film companies with substantial interests involved have awaited the decision with concern, particularly in view of the diversified opinions of copyright attorneys as to its outcome. Two recent court decisions were unfavorable to Miller's position. In the one decision of the N. Y. Circuit Court of Appeals, Edward B. Marks Music Corp. against Vogel Music (Jan. 26, 1944), upon which Vogel principally relied, the court had said that each co-owner of a copyright was obligated to account to the other for all proceeds, citing as authority the N. Y. Court of Appeals case of Minton vs. Warner. A decision of the California Court of Appeals, in Brown against Republic Productions (Feb. 19, 1945), contained a statement to the same effect, citing as authority the N. Y. supreme court case of Herbert versus Fields.

Julian T. Abeles, attorney for Miller, argued that the Minton case had no application as it involved real property, in respect to which a special rule of law applied dating back to the English Statute of Anne. He likewise argued that the California Court had misinterpreted the Herbert case, as an accounting between co-owners of a copyright was not involved. Justice Cohalan, in holding with Abeles, said, in granting judgment for Miller dismissing the complaint on the merits, "Plaintiff's contention that by reason of its individual renewal of the copyright it became vested with legal title to the song holding same as trustee for itself and defendant with resultant duty on the part of both to mutually account to each other for profits arising out of the common tenancy is without merit and is rejected—the parties to this action stand in the shoes of their assignors as tenants in common with the undisputed right in each to use the song or to license others to use it without the duty of accounting one to the other, in the absence of contractual commitment modifying the rights which belong to them as tenants in common."

Wide Ramifications

If Vogel had succeeded in this action, publishers who have successfully revived many famous songs would be liable for payment of a part of the proceeds to those who acquired interests in the renewals, the amount of such payment in each instance depending upon the extent of the right acquired in the renewal. Thus, if there were two writers of "Shine On Harvest Moon," and the original publisher only acquired the renewal through one writer, it would

(Continued on page 46)

State, N.Y., Paying $5,000 For Jerry Wald Xmas Wk.

Loew's State theatre, N. Y., is paying Jerry Wald's orchestra $5,000 for Christmas week, an unheard of price for a band in that theatre. Idea, of course, is to buck the bills at the nearby Capitol, Paramount and Strand.

Wald normally plays the Paramount. His single week at the State will not interfere with his bookings there. Band is currently on the road.

H'wood Palladium Maintains Stance Vs. Upping Salaries

Despite competition constantly increasing, the Palladium Ballroom, Hollywood, will continue to maintain its stance against upping its low salary bids for name bands. Palladium's operators are working on the theory that the Meadowbrook Gardens, Culver City, Casino Gardens, Ocean Park, both of which are snagging top names currently, will eventually fall by the wayside; hence, there is no need currently to go into competition with either spot for the best names.

One of the latest results of this attitude is the shift of Woody Herman's orchestra for its next Coast date to the Casino Gardens. Herman will open there July 23 for four weeks, then do two at Mission Beach, San Diego. Both spots are operated by Larry Finley (he's partnered with the Dorsey Bros. in the Casino). In addition, Herman will play three concerts for Finley.

Herman played the Palladium last year for a reported $5,500. He assertedly wanted $7,500 to go back. Top bid by the spot was $6,500. Both the Casino and Meadowbrook Gardens offer better deals. And the situation as far as the Palladium is concerned will be scrambled more than ever when the contemplated new ballrooms in that area are constructed. New one backed by Frank Sinatra, Sam Stiefel, Jule Styne, Harry James and Sammy Cahn, between Hollywood and Los Angeles, will be ready by June.

Over 1,000 at Memorial For Late Gus Edwards

Riverside Chapel, N. Y., was packed with an overflow crowd of 1,000 for the Gus Edwards memorial services Monday (26) afternoon, under ASCAP auspices. Eddie Cantor punchily wrapped it up by voicing the sentiments of all that "as long as there are American school children to sing 'School Days' and sweethearts to make love 'By the Light of the Silvery Moon,' Gus Edwards will be in the hearts and minds of all."

Touching on the richness of the late songsmith-showman's life, Cantor stressed the lyric of "If I Were a Millionaire" to spotlight Edwards' wealth of friends and affection. He paid signal tribute to his faithful widow, Lillian, for her six years' care during his invalided confinement to their Hollywood home.

A who's who of honorary pallbearers included Cantor, Irving Berlin, Oscar Hammerstein 2d, Jimmy Walker, Richard Rodgers, Fred Ahlert, John G. Paine, Louis Frohlich, Herman Timberg, Otto Harbach, Edgar Leslie, Joe Laurie, Jr., Harry Hershfield, Bert Lytell, among others. Interment in Woodlawn.

Another memorial service under Jewish Theatrical Guild auspices was held last night (Tues.).

A radio tribute to Edwards will be paid by his niece, Joan Edwards, on the Jack Smith program (CBS) next Tuesday, Dec. 4, which will be a cavalcade of Edwards' melodies plus a resume of his career and star discoveries.

FINALLY REACT TO 'NEW' TREND

By BOB MUSEL

London, Nov. 13.

Always more conservative in accepting new trends, British public only now is reacting profitably to Latin rhythms, and the race to provide it with the proper tunes is on as it was in the States some half dozen years ago.

Southern Music, through its London director, Dave Toff, naturally cashed in first on the strength of the Ralph Peer catalog, but it will take considerable jockeying to hold the lead since Reggie Connelly, of Campbell-Connelly, is busy assembling a strong array and Jimmy Phillips, of Peter Maurice, Ltd., has gone as far as establishing his own direct contacts with South American publishers.

One of the best indications of the increasing public demand for rhumbas, congas and sambas is Phil Green's decision to supplement his big Andre Kostelanetz type band with a distinct, smaller group to be known as Don Felipe and his Cuban Caballeros. Green first came to notice as a rhumba bandleader but dropped it to organize a much bigger outfit for broadcasting purposes. He found, however, by testing listener sentiment that his Caballeros were surprisingly well remembered. Green brings much prestige to the Latin advocates, for he is not only one of the Empire's top batoneers but he is a leading arranger as well as film-score composer. His wife, Dorothe Morrow, will sing with the revived Caballeros.

Green envisions a unit with several striking innovations of his own, both in arrangements and instrumentation but, roughly, he plans something similar to the Cugat school. His competition will be mainly from BBC recordings of American bands and from such local groups as Francisco Conde, Edmundo Ros and Robby Inglis.

Since "South of the Border"—a completely British product—publishers have found themselves able to go further into Latin rhythms without worrying about acceptability to the British ear. Southern had notable success with "Besame Mucho," "Amor," "Pablo the Dreamer" (which is a new version of "Adios Muchachos") and "Tico Tico" through its subsidiary Latin-American Music, Ltd., which was set up especially to handle this kind of music. Both Phillips and Connelly are planning to get behind South American tunes, with the latter building for catalog purposes rather than immediate smash plugs. Connelly has grabbed "El Carbonero" and several other dance numbers favored for years in New York night spots. Both Phillips and Connelly also have recently purchased calypso numbers of British origin.

According to observers all the Latin trend needs, now that the younger folk are coming out of the services, is more air time and it will repeat its American runaway.

McKinley's 1st Date To Be at N.Y. Commodore

Ray McKinley's first date with his new orchestra will be at the Commodore hotel, N. Y., opening Feb. 12 for four weeks. He also has been booked into the Strand theatre, N. Y., and Frank Dailey's Meadowbrook, Cedar Grove, N. J., later in the year.

McKinley has been out of the late Major Glenn Miller's Army Air Forces orchestra for several weeks. Due to the fact that the men he seeks for his new band won't be out of service until after the first of the year, he deferred formation of his new outfit until then. None of the men he will have are from Miller's service band. McKinley led that outfit on its last performance two weeks ago, at the National Press Club dinner to President Truman.

Hal McIntyre's orchestra precedes McKinley's into the Commodore, opening Jan. 10, following the current Charlie Spivak.

Capital-Gains Basis of Payment, As Pay Saving, Crops Up Among Bands

There's a new trend in methods of reimbursing artists currently showing up among one and possibly two buyers of name bands in different fields. Bands are being offered by one of the individual organizations, salary deals by which they will collect part of their money on a capital-gains basis, and the second is said to have concluded at least one such arrangement.

Contracts being offered by the one company (and none has been accepted yet, as far as is disclosed) call for the establishment of an individual corporation, with the parent company and the bandleader holding shares of stock. For the work he does he draws a certain guarantee and at the end of six months sells back to the company a block of the stock he originally was given, at, of course, a goodly sum. At the end of the next six months the procedure is repeated.

Organization hoping to interest the best available name bands for its particular needs by this method figures that leaders will be attracted by the opportunity to save a good part of their salary from this firm on tax collections, since the levy on capital-gains is limited to 25% whereas the majority of top name leaders figure to be in the 90% brackets each year. How the lopping off next year of excess profits taxes would affect these deals isn't certain, but they're still being offered.

Wallerstein Finally Makes It From Abroad

Ted Wallerstein, head of Columbia Records, is expected in N. Y. today (Wednesday) from a seven-week trip to Europe to look over the recording situation there. Wallerstein originally was to have been gone only four weeks, but bad weather, plus mechanical failure of a Clipper plane by which he was to have flown home from Lisbon, stretched it out.

After three and a half weeks in Lisbon alone, Wallerstein finally returned to the U. S. via Africa, Brazil and Pan-American.

Glen Gray Slated For Terrace, New'k, At $3,750 Vs. 30%

Glen Gray's orchestra has been signed to play the new Terrace Room, Newark, N. J., opening Jan. 15. Gray goes in under a $3,750 guarantee against 30% of the gross and stays for four weeks. He'll be playing opposite Johnny Long's orchestra, which opens at Frank Dailey's fairly close-by Meadowbrook, Cedar Grove, N. J., the same day, closing at the New Yorker hotel, N. Y., where he's current, the day before.

Since Jimmy Dorsey completed six days at the Terrace Room a week ago Sunday (18), a date which launched the new operation, there have been several supposedly authentic versions of the business he did there. Music Corp. of America, which books the room, claims the spot grossed $18,100 on the six days; the club itself asserts it played to 4,100 people; Dick Gabbe, Dorsey's manager, is exhibiting a check for $549 claimed to be commission to General Amus. Corp., which books the band, which would mean he did a total gross of around $18,300. None of these reports jibes. If MCA's figure is correct Dorsey would have earned $5,430; if the spot's claim to 4,100 people is correct he could not have taken out nearly that much since it's admitted the average check was under $4.

Probably the figure nearest the truth was VARIETY's estimate of last week, which gave Dorsey 3,250 people on the six days. Operators of the venture have asserted privately to friends that the gross on the six days was just over $14,000. On this basis, figuring a $4 average check for the sake of argument (which seems high), Dorsey would have played to roughly 3,500 people and taken out approximately $4,225 for himself. There has been so much interest in the Terrace Room, since it's figured as a high-paying location and also due to its opposition to the long-established Meadowbrook, that the talk among bandsmen during the past week has largely concerned the gross of Dorsey's week.

It's asserted by people close to the new operation that its weekly gross must go up close to $20,000 before it can earn money.

On the other side of the fence, i.e., Dailey's Meadowbrook, it's claimed that Tommy Dorsey, who opened there Thanksgiving Day for eight days, played to a total of 2,029 people last Saturday (24). This is said to be the largest crowd the spot has ever drawn at one time, the night's gross surpassing by $700 the heaviest previous single night's take, drawn the past fall by Harry James. Dorsey did over 900 people opening night and well over 1,000 Friday (23).

DECCA'S MARILYN MAXWELL

Decca is talking a recording contract with Marilyn Maxwell.

Actress is now playing singing lead in "Nellie Bly," new Nat Karson-Eddie Cantor-produced musical opening Sat. (1) in Philadelphia.

Dick Haymes' Own Music Pub. Firm

Dick Haymes is planning to set up his own music publishing firm within the next month or so. Singer, now under contract to 20th-Fox for films and on the air for Auto-Lite, laid the foundation for the firm during the past few weeks and, as soon as it is incorporated in N. Y. state and gets going, will apply for membership in the American Society of Composers, Authors and Publishers.

Haymes' firm will not be a "paper" outfit. A complete staff will be installed. So far, no title has been decided upon for the venture. Singer has several tunes from among which the firm's first "plug song" will be selected.

MAUDE NUGENT SCORES POINT IN 'ROSIE' SUIT

The further examination of Edwin P. Kilroe, 20th Fox attorney, in connection with the suit brought by Maude Nugent Jerome, composer, against the film company for alleged infringement of her title and tune, "Sweet Rosie O'Grady," in the film of the same name, was granted composer's attorneys, by N. Y. federal Judge Edward A. Conger.

The composer's attorneys, O'Brien, Driscoll & Raftery, had sought the order, claiming that Kilroe, December, 1944, when examination started, had deliberately interfered with his examination and had refused to answer certain question, needed before trial of the suit.

Several months ago, Judge Murray Hulbert had denied Fox attorneys a dismissal of the action on the ground that Columbia Pictures was the owner of film rights to the song.

Roy Eldridge's New Band

Roy Eldridge, Negro trumpeter with Artie Shaw's orch until latter broke up his band several weeks ago, is forming a 20-piece outfit, which will be handled by Frederick Bros.

Outfit is expected to be ready for one-nighters on the Coast late January or February and will head east for dates early in April.

Kern Radio Salute

A Jerome Kern memorial program, arranged by ASCAP, will be aired a week from Sunday, Dec. 9, coast-to-coast over NBC from New York.

Music Notes

Max Wartell and Irving Wallerman, both recent Army discharges, starting Lynn Publishing Co....Landt Trio seeking to buy into a disk manufacturing setup....Tom Scott, Fred Waring arranger, finished a "First Symphony," which may be introed by Leopold Stokowski....Number of publishing contact men returning from various services constantly increasing....Freddy Martin's Coast publishing venture het up over first rack order it ever drew, for "Lillybelle."

Paramount bought Dave Rose's composition, "Holiday for Strings," for use in "Manhattan at Midnight"....Allan Jones and Carlos Molina's orchestra booked for the Florentine Gardens, Hollywood, starting Dec. 6....Theodora Lynch, soprano, and John Garris, tenor, signed as a singing team by American Recording Co.

Harry James' Music Makers firm grabbed the top English sales hit, "I'm In Love With Two Sweethearts," for U. S.

HYPO CHURCH CONCERTS FOR MUSICAL COMBOS

A new field of one-nighters seems to be developing currently grooved for particular type musical and vocal combinations. It's a route of church concert dates explored first by the Golden Gate Quartet and the Deep River Boys, both exponents of spirituals.

Now the Phil Moore trio, which also has a large repertoire of that type of material, is being booked on a 90-day run of such dates, starting Jan. 15. Money is said to be exceptionally good, too, running from $500 per night upward.

Bands at Hotel B. O.'s

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Hal Aloma*	Lexington (300; 75c-$1.50)	58	2,000	103,825
Johnny Long*	New Yorker (400; $1-$1.50)	5	2,025	10,425
Frankie Carle	Pennsylvania (500; $1-$1.50)	6	2,700	14,400
Emil Coleman*	Waldorf (550; $2)	7	3,275	25,200
Art Mooney	Lincoln (275; $1-$1.50)	11	950	9,850
Guy Lombardo	Roosevelt (400; $1-$1.50)	5	3,000	18,200
Woody Herman	400 Club (850; $1-$1.50)	0	†2,575	2,575
Charlie Spivak	Commodore (400; $1-$1.50)	4	2,150	8,300

** Asterisks indicate a supporting floor show. New Yorker has ice show; Lexington, an Hawaiian floor show. Waldorf, Frank Sinatra.*
† 4 Days.

Chicago

Sherman Hayes (Walnut Room, Bismarck hotel; 465; $1.50-$2.50 min.). Thanksgiving crowds and some straggling Legionnaires upped it to 3,300 for Hayes, Bill Gary and Paul Sydell.

Ernie Heckscher (Mayfair Room, Blackstone hotel; 350; $1.50-$2.50 min.). Nice 2,800 for Jean Sablon and Heckscher.

Gene Krupa (Panther Room, Sherman hotel; 950; $1.50-$2.50 min.). Terrif 7,000 showed up for the skin-beater.

Clyde McCoy (Boulevard Room, Stevens hotel; 650; $3-$3.50 min.). Band and show combo got okay 5,800.

George Olsen (Empire Room, Palmer House; 700; $3-$3.50 min.). Biggest biz in town and best in months for this room. Thanksgiving Day mob of 3,500 set all-time record. Olsen and show drew 10,000.

Los Angeles

Freddy Martin (Ambassador; 900; $1-$1.50). Raking in the usual heavy moola during the fall college season with 4,300 covers.

Jimmy Grier (Biltmore; 900; $1-$1.50). Took a dip with the Thanksgiving crowds not coming up to expectations at 4,600 tabs.

Location Jobs, Not in Hotels

(Chicago)

Gay Claridge (Chez Parec; 650; $3-$3.50 min.). Horde of 5,500 descended on this house of fun during the holiday-convensh week.

Harry Cool (Blackhawk; 500; $2-$2.50 min.). Swell 4,100.

Buddy Shaw (Latin Quarter; 700; $3-$3.50 min.). N.s.h. 3,800.

(Los Angeles)

Stan Kenton (Palladium, B. Hollywood, 4th week). Really soaring to golden heights with the payoff hitting 38,000 entrants.

Lionel Hampton (Trianon, B. South Gate, 3rd week). At phenomenal record-setting pace with 11,600 customers.

Matty Malneck (Slapsy Maxie's, N. Los Angeles, 11th week). Never even so much as winks below its capacity horde of 4,000 customers.

Bobbie Ramos (Trocadero, N. Hollywood, 16th week). Took a slide over T-Day but still collected 1,600 covers.

Enric Madriguera (Ciro's, N. 8th week). Down to 3,050 with the loss of Thanksgiving mobs but not complaining at that score at all.

For Out 'n' Out Payola

Troy, Pa.

Editor, VARIETY:

Retirement, after 25 years clatone a sage. Here is a little sagacity re the ever-lovin' payola which I had the pleasure of predicting (a year ago in your pages) would ever be with the music business.

It's all because of this never-changing fact: *Performers usually do not want to perform the new songs that publishers want them to.* Hence the pressure, the pheasant dinners, sub rosa payments, open payments, romancing, and all the smootcheroo necessary to get a new song on its way. Performers want to do songs that have arrived, or standards with fixed entertainment value. About 20 major publishers, and dozens of smallies, must constantly be launching from one to three new songs at a time. So—money!

As newcomers in the field, BMI at least dug to the bottom of the plug problem and established an out-and-out rate of pay. The suggestion of this sage, now happily running a slick jewelry business in the sticks, is that the entire music industry pay "per plug" and let the performers, publishers and pluggers digest their food. A new organization might be formed called the Non-Ulcer-Union—but that's a matter for Johnny O'Connor to mull, not this bush-whacker.

Pat Ballard.

CAPA Tune Contest Open

Toronto, Nov. 27.

Canadian Composers, Authors and Publishers Assn. is beginning its ninth annual amateur songwriting contest. Two separate groups, one for writers under 16 and other for those up to 22 years classify entrants.

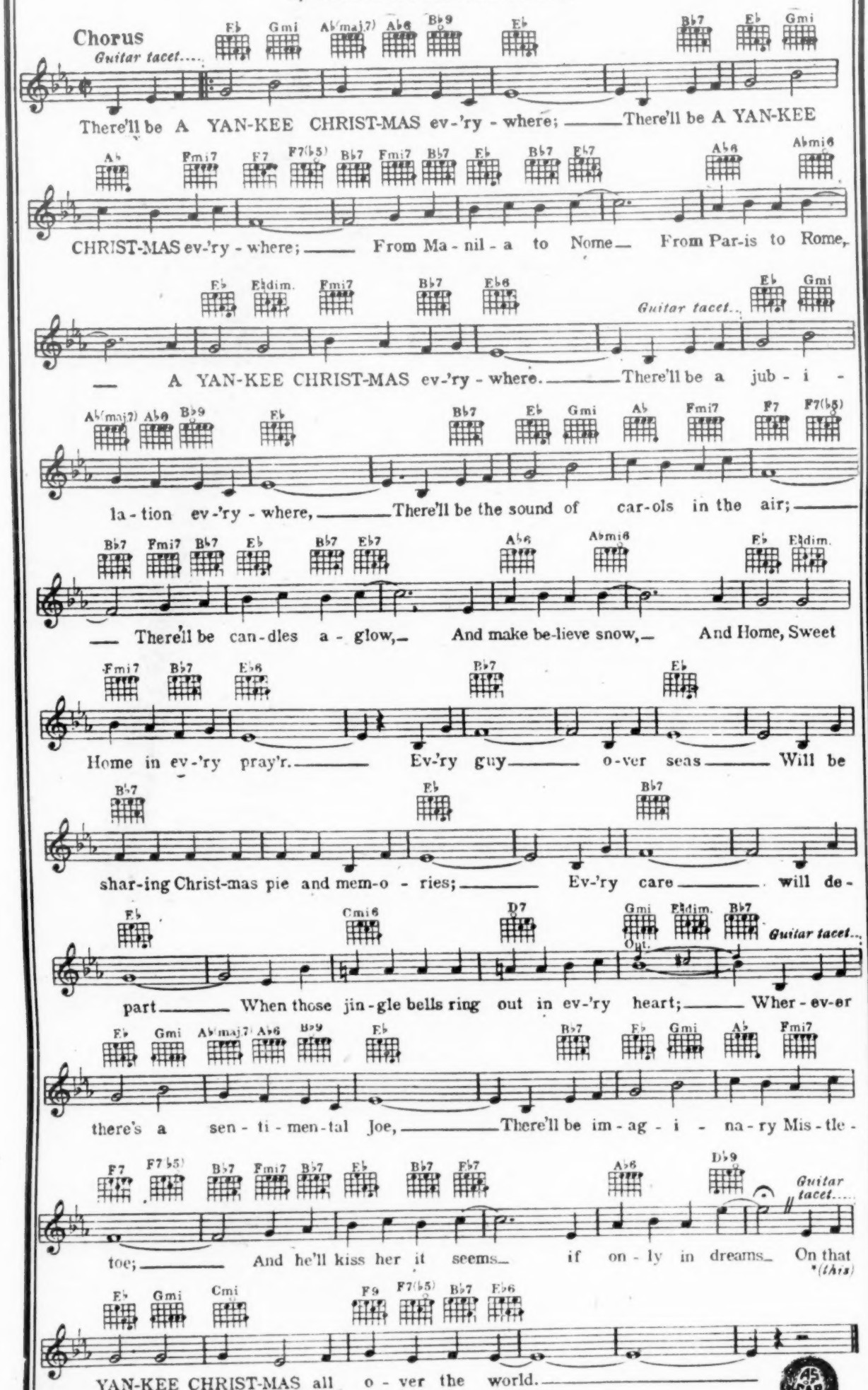
Prizes in top group run from a scholarship at Toronto Conservatory of Music to cash awards. Junior division just gets cash.

In the Hearts of Americans Everywhere!

(THERE'LL BE)

A YANKEE CHRISTMAS

By LOUIS ALTER and PAUL WEBSTER



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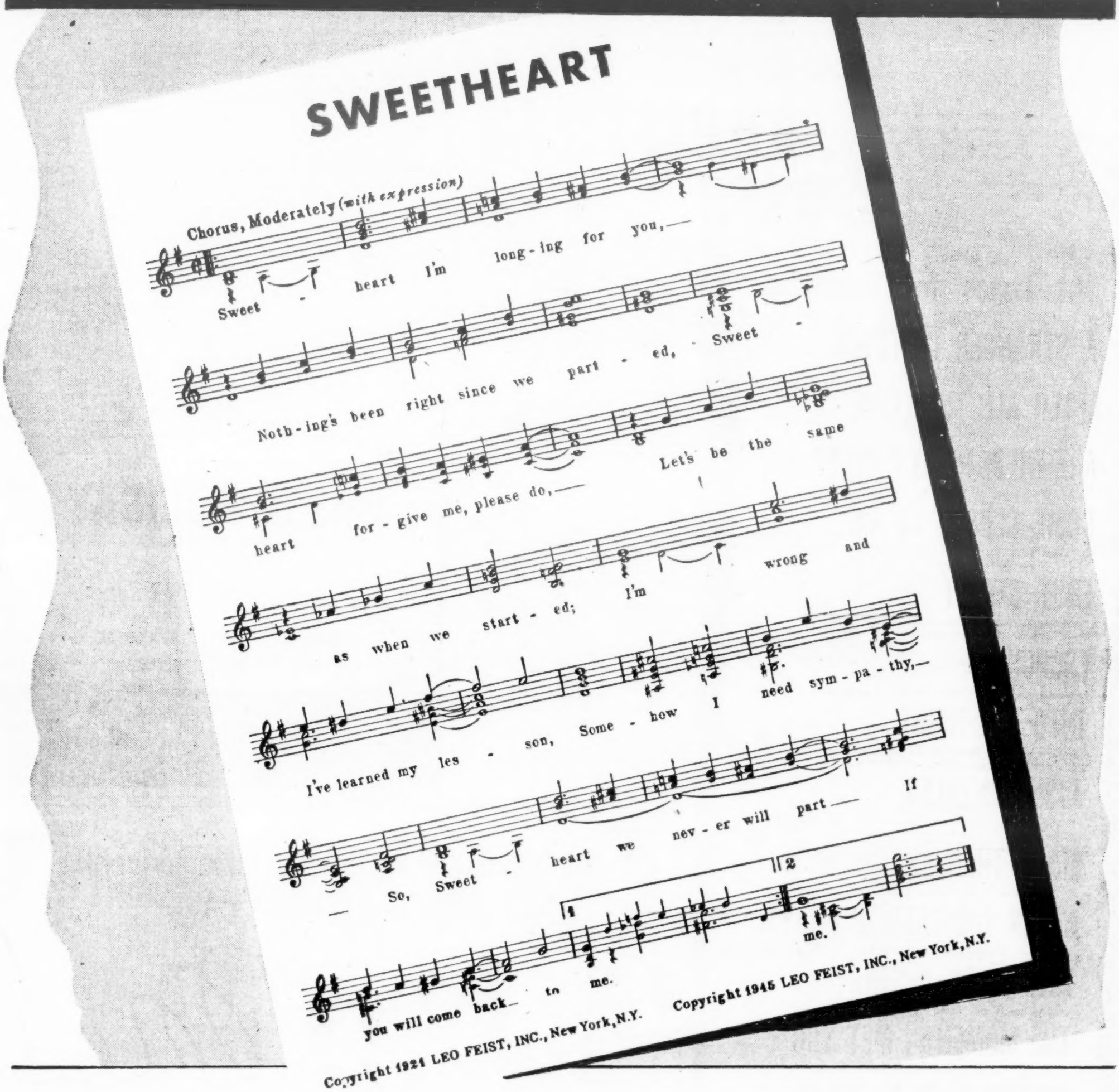

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On the Upbeat

Harry James' orchestra opened at the Meadowbrook ballroom, Culver City, for five weeks....Dorothy Lamour recorded an album for Decca, "Masquerade In Mexico," including tunes from the Paramount film of that name....Ted Streeter musicrew open at El Rancho Vegas, in Las Vegas, Dec. 5....Leon Belasco, onetime band leader, signed by Metro for a part in "Holiday in Mexico"....Eddie LeBaron and band inked to play in "Perilous Holiday" at Columbia.

Benny Goodman said to have made $5,000 donation to Hull House, Chicago, where he played as a youngster....Terry Shand still maestroing at Balinese Room, Galveston, after three years....Rhythm Records turning out jam disks with which amateur jazzophiles can practice with, their instrument left open on the platters....Al Donahue recording for new Universal Record Co. on Coast, currently at Tunetown Ballroom, St. Louis....Fred Toeplitz's five-piece combo, which remained intact after long Army service together, into Shangri-La, Philly....Enoch Light orchestra to Post Lodge, Larchmont, N. Y., Dec. 11....Jack Palmer, singer, leading sextette at Hickory House, N. Y., cannot sing in the spot due to 20% tax, if he does, tax must go on checks....Cosmopolitan Records boosted capital stock from $20,000 to $500,000, according to papers filed in Albany....Sam Donahue, leader of Navy band, due out of service Dec. 1 instead of Jan. 1 due to reduced discharge points....Music Corp. of America chartered a concert org in Delaware, David (Sonny) Werblin named v.p., capital stock of $5,000....Russ Morgan recorded for Decca five straight days last week, three dates done with Kitty Carlisle, Connee Boswell and Hildegarde and remainder devoted to cutting album of Irish tunes.

BMI *Pin Up* SHEET

Hit Tunes for December

A STRANGER IN TOWN (Stevens)
Martha Tilton—Cap. 184 • Mel Torme—Dec. 18653

AFTER ALL THIS TIME (Chelsea)
Phil Brito—Music. 15038

ARE THESE REALLY MINE? (Campbell-Porgie)
Vaughn Monroe—Vic. 20-1736 • Gene Krupa—Col. 36890

COME CLOSER TO ME (Melody Lane)
Jimmy Dorsey—Dec. • Larry Stevens—Vic.
(soon to be released)

EASY STREET (Vanguard)
Guy Lombardo—Dec. 4066 • Martha Tilton—Dec. 3843
Ginny Simms—OK 6259 • Sonny Dunham—Bl. 11200

ESCUCHAME (Pemora)
Featured by Randy Brooks, Milton Shrednik, Gene Zacher and Bob Grant

INTO THE NIGHT (BMI)
Featured by Freddy Martin, Charlie Spivak, Elliot Lawrence, Randy Brooks, Dave Cheskin and Beasley Smith

JOSE GONZALES (Valiant)
Tony Pastor—Vic. 20-1693 • Guy Lombardo—Dec. 18712
Four Chicks and Chuck—Cosmo 453

MORE THAN YESTERDAY (Marks)
Featured by Guy Lombardo, Vaughn Monroe and Hal Aloma

NEVER TOO LATE TO PRAY (Seneca)
Tommy Dorsey—Vic. 20-1773

TELL IT TO A STAR (Indigo)
Charlie Barnet—Dec. 18736 • Tony Pastor—Bl. 8-11533

THE MOMENT I MET YOU (Embassy)
Tommy Dorsey—Vic. 20-1761

WALKIN' WITH MY HONEY (Republic)
Sammy Kaye—Vic. 20-1713 • Ray Noble—Col. 36883

WAITIN' FOR THE TRAIN TO COME IN (Block)
Louis Prima—Maj. 7156 • Johnny Long—Dec. 18718
Peggy Lee—Cap. 218 • Harry James—Col. 36887

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Shep Fields to Disk For Vogue After RCA Exit

Shep Fields' orchestra, to be shorn from the RCA-Victor lists when its contract expires next March, is currently negotiating with the new Vogue Record firm, of Detroit. A term agreement is currently being worked out and will be signed sometime this week, to become effective when the Victor pact expires.

Fields is currently in the midwest. He recently returned from a long European trip for the USO.

Ill. Sup. Court Judge Revokes Chi's $50 Per Coin Machine Fee

Chicago, Nov. 27.

Illinois Supreme Court last week revoked the ordinance demanding a $50-a-year license fee for each of Chi's 7,000 musical coin machines.

Decision was reached after the court reviewed the case of Albert Lamere, prez of Paradise Confectionery, a small Chi candy store, against the city, which Lamere had lost in Superior Court previously. Supreme Court's decision, to the effect that, "although places in which jukeboxes are played occasionally require a lot of police regulation because of the noise, $50 is in excess of the amount required for police aid," wiped out a licensing fee that brought the city a $350,000-a-year income.

Youngstown Ditto

Youngstown, Nov. 27.

Local city ordinance charging a $10 annual fee for coin machines was declared illegal by Mahoning County Common pleas Judge David J. Jenkins, because it never went to a vote of the people.

Suit was brought by Robert P. Edwards and other juke-box owners after a city ordinance last May 15 raised the tax from $5 to $10 a year. Previous ordinance, taxing both machines and wall-box outlets, had been held illegal by Municipal Judge Erskine Maiden, Jr., on the ground that the tax was excessive.

In the most recent case, Judge Jenkins pointed out that while the state constitution permits the city to levy an excise tax if the state is not already taxing the same object, this is not permitted in Youngstown, because of a 1928 amendment to the city "home-rule" charter, providing that no occupational tax shall ever be passed without the ordinance having first been approved by vote.

Revenue from these juke-box licenses, issued from the mayor's office, was approximately $3,500 a year.

Mercer's N. Y. Hop

Hollywood, Nov. 27.

Johnny Mercer heads east today (27) for an indefinite stay.

He will conduct both business for Capitol Records and other matters while there.

Inside Orchestras—Music

That the Treasury Dept. is aware of the payola situation is emphasized by a situation that prevailed several months ago and has been kept quiet since. It seems that a bandleader then in N. Y. sold a song to a publisher and received a $500 advance on the tune. It was never published, but the publisher rightfully listed the expenditure on his tax return. Apparently, the leader-recipient of the coin didn't, and the tax men wanted to know how come. There was quite a to-do about it.

Tax officials are said to have repeatedly told publishers that the payola situation was of interest to them since the sums paid artists by publishers were never listed as income on returns. They assert they can break up the practice any time one of the pubs wants to follow a certain tax directive.

Cocktail lounge of the Copacabana, N. Y., with the King Cole Trio, is beginning to take on a semblance of the 52nd street of old between midnight and four a.m. Cole group is luring a goodly crowd of jive followers nightly to the spot. The Copa's signed John Kirby's small combo, with Sarah Vaughn, to follow Dec. 7. On this date Buster Bailey returns to Kirby's lineup. Billie Rogers, femme trumpeter, and a trio, follow Kirby.

Capt. Alex North, now with Army Special Services in New York, last week completed a concerto for clarinet and symphony orchestra which Benny Goodman commissioned him to do last summer. Work, which will take 16 minutes to perform, is written in the classical form of three movements, with jazz motifs. Goodman will premiere it next season.

Capitol Records adopted motion picture technique in the waxing of Margaret O'Brien's album of Christmas tales for moppets. After Miss O'Brien read the stories for the platters, Paul Weston, Capitol maestro, conducted an orchestra with proper musical backgrounds. Score was then dubbed in behind the star's voice, saving a lot of time and trouble.

Ray Morton, leader of the orchestra now in the El Dorado Room, Commodore Perry hotel, Toledo, O., has introduced a novel idea. Large placards containing the lyrics of various current hit tunes are suspended above the band, and the guests are invited to sing when those numbers are played.

Guy Lombardo will surprise a lot of people in the forthcoming "No Leave, No Love" film made last summer for Metro. In it a small group from the big band goes through a real jam session, in distinct contrast to the sweet role the band has played for years. Xavier Cugat's Latin crew is also in the film.

Sunny Skylar's six simultaneous pop songs and Buddy Kaye's double on last Saturday's (24) "Hit Parade" shows, splits a good deal of the current tunes between them. Skylar's numbers include "Gotta Be This or That," "Put That Ring On My Finger," "Waitin' For the Train to Come In," "Are These Really Mine," "Don't You Remember Me," "Atlanta, Georgia." Kaye's two numbers are "Till the End of Time" and "Walkin' With My Honey."

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WAX WORKS

By BARRY GRAY

(WOR-Mutual's All-Night M.C.)

Louis Prima (vocal with orch.) "Felicia No Capicia"-"White Cliffs Of Dover" (Majestic 7154). Like its predecessors, "Robin Hood" and "Angelina," "Felicia" brings out the worst in Prima's personality — his voice. And that goes for an otherwise good on-the-beat group. They sing also. Community style. What actually happens is that Prima brings a bobbing frog into action to mutter some fine accepted Italian phrases that leave a non comprende group cold, but which obviously mean something hilarious to dancers from New York's Little Italy to San Francisco's North Beach. Only in the center turns does he bring his horn into the wax to blow blue notes. This one will sell however, for it's danceable, different, and defies pop precedent. On the underside, he does the oldie, "Blue Birds Over White Cliffs of Dover," and believe me Jack they're flying! For Prima, it's good trumpet work. But again that voice, that never undulating chorus, and a rendition of "Birds" that'll make a Lombardo fan cluck a tongue. It's got rhythm, and some good alto work by an unidentified deep-breather, and winds up with wild chanting by all hands. It'll sell . . . to Prima fans.

Pied Pipers (with Paul Weston orch.) "Aren't You Glad You're You"-" "In the Middle of May" (Capitol 225). Weston's combo does its usual job of OK backing for the Pied Pipers who get some danceable turns out of "Aren't You Glad You're You." All except for a brief moment when June Hutton emerges for a few bars; then the wax weakens and isn't helped a quick eight bars later, when the Weston group mutes too much, and seem to lose the bright quality that appears at the intro. "Middle Of May" presents a neat lyric by a usually neat group, except for the femme chirper who tries for a couple of strained high ones, and makes it . . . almost. Great beat though; shows fine arranging. Pipers sound better when grouped than when throwing away lines as singles, which occurs three times on this wax.

Martha Mears-Tudor Williams Quartet (vocal with group) "My Christmas Song For You"-"The Whale Song," vocal by Hoagy Carmichael and American Recording Artists ensemble (ARA 3001). Martha Mears, who has appeared on many a Hollywood origination, originates Hoagy Carmichael's latest, "My Christmas Song For You," that is replete with chimes, upper register scales, and a backing of barbershop voicing by the Tudor Williams 4. Overhoked, with too many sound effects, chimes, and changes of pace in rhythm, it only proves one thing. It proves confusing. Berlin's "White Christmas" still best. "The Whale Song," wailed by Hoagy Carmichael and accompanied by the American Recording Artists Ensemble (that's fancy!) shows itself to be completely unsaleable. With any other writer's name it wouldn't have gotten past the office boy. Lyric definitely not one of his best. The unending effects of voices, flutes and a bad bounce in rhythm attempts, to simulate the motion of bounding waves, got you seasick.

Billy Williams (vocal with guitar) "When I Marry I'll Marry For Love" -"You're Nobody Till Somebody Loves You" (Victor 1746). Williams, male vocalist with Sammy Kaye, has cut a two-side date, under a new Kaye contract which allows him to record solo. "When I Marry" shows him as a fairly adept western tune singer. Good guitar work. His forte is plains tunes, so could omit the yodeling. "Nobody" shows him to poor advantage. Too much Texas in the talk, drag in the lyricizing and off-key fiddle that squeaks through the middle chorus.

Gray Matter

Woody Herman opened at the 400 Club (N.Y.), an accoustically poor spot that looks like the Pennsylvania Station with mirrors . . . Buddy Rich now rehearsing his new band. Had to let three men go during practice sessions. Asking for a femme warbler . . . Frank Sinatra's OG radioshow Wednesday (21) called for smart, dressy, production so Mann Holliner produced the program in his tuxedo. Suffering from an infected throat, the Voice did only two numbers, both in keeping with the Thanksgiving spirit: "America the Beautiful," and "The House I Live In." To the end of the first song, the audience suffered with Sinatra. Then he introduced his guest, and they suffered because of Louis Prima. He sang "Felicia," and then spumonied the dish with "Angelina."

Bing Crosby's in town. Leaves his hat on at all times. Doesn't want to be mistaken for Edgar Bergen. Eergen's got McCarthy but Crosby shouldn't worry. Hope's in Hollywood. Bing still dresses according to Hollywood standards while in Manhattan. Looks like an Abercrombie & Fitch window display.

Buddy Rich, ex-drumming star of the Tommy Dorsey aggregation, and now heading his own organization, has p.a. George Evans worrying about a new type of publicity campaign. The embryonic maestro has had so many fistic and verbal engagements during his careers with TD and Artie Shaw that the idea now is to talk, write and soothe people into pacific receptivity. The drummer is being backed by Sinatra money, a reputed $25,000, and some of it is being spent to put back smiles that've been erased by the Rich temperament. Also contrarily, Rich, whose claim to dubious fame has been a scowl, now wears that smile.

Theatre Divorcement Key To Mosque, New'k, Plans

Mosque theatre, Newark, which a couple months back started to install a vaudefilm policy featuring name bands, in opposition to the long-established Adams theatre there, will eventually go into that idea. Main reason why the plan did not go through as originally intended during the past summer was the difficulty of securing top-flight film to go with the bandshows.

However, if the Government's current action against the filmmakers, to force the divorcement of major distributors from theatres under their control, is successful, the Mosque will revive its vaudfilm plans, figuring that it then will be able to bid in the open market for screen material.

AFM Insisting on Form B Contracts As Basis of Band-Picture Deals

American Federation of Musicians for the first time is insisting on use of its Form B employment blanks as the basis of all contracts between bandleaders and Hollywood film studios. During the past week the union has rejected several picture music contracts submitted to it for approval, a procedure required for the past month, since orders were issued that no film-music contract could be valid unless first okayed by the AFM executive board.

Agencies whose picture-maestro deals were rejected were told to rewrite the contracts using Form B as the basis to which might be appended terms and conditions not ordinarily covered by Form B's wordage. Under no circumstances, the agencies were advised, could there be any mention of radio, television or recording privileges to the studios involved. All agreements must confine the buyer's use of the contracted music to the sound track for which it is originally bought.

One of the AFM's reasons for insisting on the Form B blank, it's asserted, is to eliminate the necessity for perusing 15 to 20-page and longer contracts. However, since Form B designates the employer of the band as responsible for Social Security and unemployment insurance payments, the studios may have something to say. So far, it isn't known how or whether this circumstance would affect such deals.

Camarata Back

Composer-arranger Tootie Camarata, in London since June doing the score for the first British musical in Technicolor, "London Town," is due back in New York next week via steamer. Wesley Ruggles produced and directed the picture for J Arthur Rank.

Camarata, before joining the Air Corps in 1941, was musical director and sound supervisor for Decca Records, N. Y., and prior to that an arranger for Bing Crosby and manager of Jimmy Dorsey's orch.

MORALES TO ENLARGE FOR MAJESTIC DISKING

Noro Morales orchestra, currently at the Copacabana, N. Y., will be enlarged from 11 to 18 or 19 pieces for recording dates for the Majestic label. Under an agreement to be signed this week, the Morales band will be Majestic's bid for the Latin music trade, against Columbia's Xavier Cugat, et al.

Morales is also a songwriter. He composed "Bim Bam Boom" and many other pieces Cugat has used to advantage with his own orchestra.

Bob Lyon Back In Canada, to Reorg

Canadian bandleader Bob Lyon, who took his band to Australia before the war, is back at his home in Edmonton, Alberta, after six years overseas. Plans to get back into the business and reorganize his band after New Year's.

Lyon and his crew went to Australia in 1939 to the Trocadero ballroom in Sydney, and were stranded when war broke out. The American Red Cross took over the band and Lyon entertained GIs, playing camp shows for the first American soldiers to arrive on the continent.

BUDDY RICH TO DEBUT BAND IN NEWARK

Buddy Rich's new band will open at the Terrace Room, Newark, Xmas Day for two or three weeks. It has also been booked into the Palladium ballroom, Hollywood, where the drummer has a following due to his years with Tommy Dorsey.

Rich's new outfit is still in rehearsal in N. Y. It has not been completely staffed. Prior to the Terrace Room opening, currently its first date, it may play some one-nighters in New England.

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THE MURPHY SISTERS HIT THE SPOT!

10 Best Sellers on Coin-Machines

1. It's Long Long Time (8) (Morris)	Harry James	Columbia
	Bing Crosby	Decca
2. Might As Well Be Spring (2) (Willms'n)	Dick Haymes	Decca
	Margaret Whiting	Capitol
3. Chickery Chick (4) (Santly-Joy)	Sammy Kaye	Victor
4. I'll Buy That Dream (10) (Burke)	Harry James	Columbia
5. Till End of Time (14) (Santly-Joy)	Perry Como	Victor
Polonaise (13)	Carmen Cavallaro	Decca
6. That's For Me (7) (Williamson)	Dick Haymes	Decca
	Artie Shaw	Victor
7. Blond Sailor (5) (Mills)	Andrews Sisters	Decca
8. If I Loved You (16) (T. B. Harms)	Perry Como	Victor
	Bing Crosby	Decca
9. Along Navajo Trail (9) (Leeds)	Bing Crosby	Decca
	Gene Krupa	Columbia
10. That Feeling In Moonlight (11) (Pioneer)	Perry Como	Victor

AFM IN CHECKUP ON AGCY. TALENT ROSTERS

American Federation of Musicians is revising its records on talent under contract to the various agencies. Last week it dispatched talent lists purported to be held by each agency to each of the latter and ordered that the union be advised within 10 days if the lists were incorrect.

It was inferred in the letter that if such corrections were not made within the prescribed time, trouble might result.

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(If I Knew I'd Find You)
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799 Seventh Ave., New York 19, N. Y.

Va. Legislators Toting Big Clubs for AFM Since Musician Mixup

Washington, Nov. 27.

Word of another James C. Petrillo crack-down has reached here and has Virginia congressmen boiling and waiting for a chance to vote for an anti-Petrillo bill if one ever comes to the floor.

Story is that veterans' organizations in Fredericksburg, Va., asked for a group of musicians from the band at the Quantico Marine base to play at Armistice Day services held in a Presbyterian church there. Quantico officials said it was okay with them if the AFM had no objection. There being no AFM local at Fredericksburg, the matter was taken up with union offices at Richmond, Va. AFM officials there referred the matter to headquarters in New York. James C. Petrillo nixed the proposition, so the Marine musicians did not take part.

Veterans organizations in Fredericksburg have passed a resolution denouncing the Federal regulation which prevents the use of service bands if the AFM refuses its okay.

10 Best Sheet Sellers

(Week Ending, Nov. 24)

It's Been Long Time	Morris
It Might Be Spring	Williamson
I Can't Begin to Tell You	BVC
Chickery Chick	Santly-Joy
Till End of Time	Santly-Joy
White Christmas	Berlin
I'll Buy That Dream	Burke
That's For Me	Williamson
Feeling in Moonlight	Pioneer
Along Navajo Trail	Leeds

Name Maestroes Are Learning What a Big Payroll They Ain't Got

The desire of every youthful musician to be cog in a top name band is currently developing unusual situations.

It seems that a goodly percentage of young musicians who went into service during the war claimed to those around them that they had previously worked with the top leaders and knew the individual maestroes well.

With so many servicemen back in the U. S., many of the above baton-wavers are constantly being approached by friends of those who claimed to have worked for them. One maestro asserts that if every man who laid claim to being on his payroll pre-war actually had worked for him, he'd have been operating a string of bands, not one.

Top incident along these lines happened to Les Brown while he was at the Sherman hotel, Chicago, recently. Brown got a phone call from a returned vet one night during which the latter explained frankly that he had lied about his connection with Brown's band just to make an impression. Seeing ads on Brown's band in the papers, his friends wanted to meet the leader. Vet gave Brown his name and asked him to please act as if they knew each other when the party went into the Sherman. Brown carried out the deception.

NBC, CBS, ABC, Mutual Plugs

Following is list of the most played popular tunes on the networks for the week beginning Monday and through Sunday, Nov. 19-25, from 5 p.m. to 1 a.m. List represents the first approximately 25 leaders in **alphabetical** *order (in some cases there are ties, accounting for a longer list). The compilations embrace the NBC, CBS, ABC and Mutual Networks, as represented by WEAF, WABC, WJZ and WOR, N. Y., and are based on data provided by Accurate Reporting Service, regular checking source of the music publishing industry. Unless BMI-indicated, all others are ASCAP.*

TITLE	PUBLISHER
A Door Will Open	Dorsey
After All This Time—†"Swing Parade of 1946"	‡Chelsea
Autumn Serenade	Robbins
But I Did	Remick
Chickery Chick	Santly-Joy
Come to Baby Do	Leeds
Dearest Darling	Advanced
Gee It's Good to Hold You	Criterion
How Deep Is the Ocean	Berlin
I Can't Begin to Tell You—†"Dolly Sisters"	BVC
I Can't Get You Out of My Mind	Saunders
If I Had a Dozen Hearts	Famous
If I Loved You—*"Carousel"	T. B. Harms
I'll Be Yours	Harris
I'll Buy That Dream—†"Sing Your Way Home"	Burke
Into the Night	‡BMI
It Might As Well Be Spring—†"State Fair"	Williamson
It's Been a Long Long Time	Morris
It's Never Too Late to Pray	‡Seneca
Just a Little Fond Affection	Shapiro
Love Letters—†"Love Letters"	Famous
No Can Do	Robbins
Put That Ring on My Finger	ABC
Some Sunday Morning—†"San Antonio"	Harms
Symphony	Chappell
That Feeling In the Moonlight	Pioneer
That's For Me—†"State Fair"	Williamson
Till the End of Time	Santly
Walkin' With My Honey	‡Republic
White Christmas—†"Holiday Inn"	Berlin

† Filmusical. * Legit Musical. ‡ B.M.I. Affiliate.

Decision Reserved In Continental Disk Scrap With Capitol, Scranton

Decision on motions by Scranton Record Co. and Capitol Records Distributing Co. for dismissal of the conspiracy suit brought by Continental Record Co., has been reserved by Supreme Court Justice Samuel Hofstadter in New York.

Scranton and Capitol seek dismissal of an amended complaint, on the grounds that that it fails to state a cause of action and that another suit is pending against Scranton alone for alleged breach of contract in New York federal court. Both the supreme and federal court actions each seek damages of $250,000. Dismissal of the original conspiracy suit was granted some time ago by Justice Benedict Dineen for insufficiency, with leave to serve the amended complaint.

Co-Owned Songs

Continued from page 41

be liable for payment of half of its proceeds to the owner of the other half of the renewal.

As Abeles argued, "If plaintiff's contention is sustained, it would be a very lucrative business to acquire interests in renewals, wait until established and enterprising publishers exploited the songs, contribute nothing, and then demand an equal share in the returns." In view of the uncertainty of their position, co-owners of renewals have in most instances jointly licensed synchronization rights through Harry Fox, as agent and trustee, each sharing equally in the proceeds. Under Justice Cohalan's decision, any co-owner of a copyright can now publish a song and license its use for any purpose, without any obligation for payment to any other owner of the copyright.

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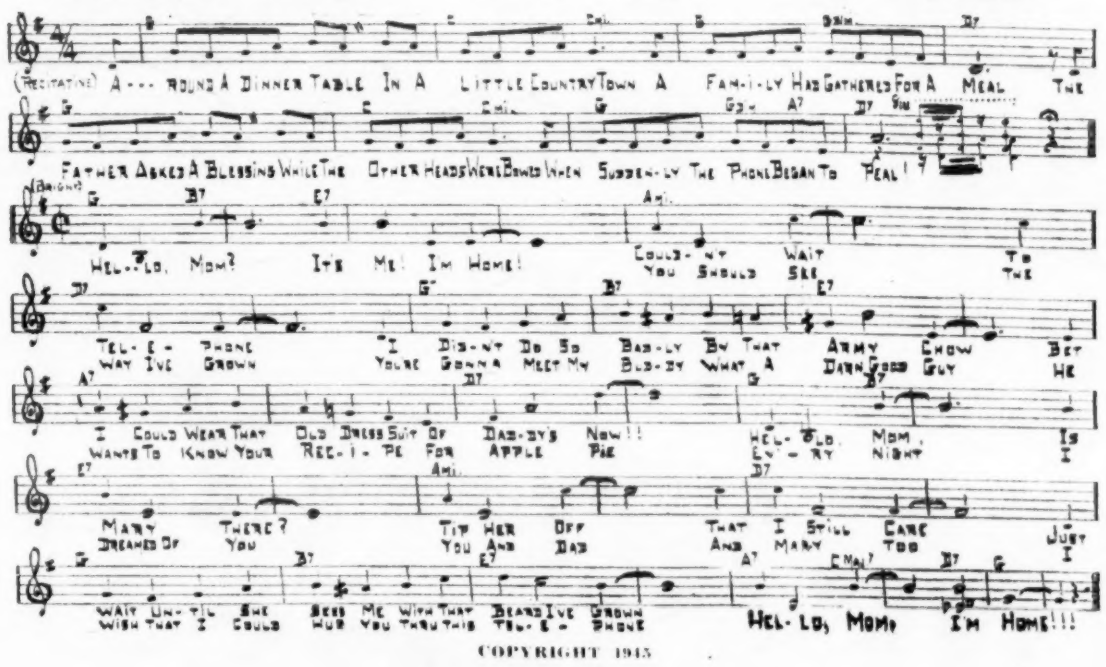
MILLS TOP TUNES
THE BLOND SAILOR
I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME
WELCOME HOME
JAZZ PIZZICATO
MILLS MUSIC, INC.
1619 Broadway, New York 19, N. Y.

TIMELY!!!
HELLO MOM? IT'S ME! I'M HOME!



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Chi Cafe Assn. Invites Sectional Ops To Join In a National Organization

Chicago, Nov. 27.

Approximately 50 nitery operators from various parts of the country, summoned by telegram by the Chi Cafe Assn. to "discuss the American Guild of Variety Artists problem," met here last week and decided to form the National Assn. of Theatre-Restaurants and Cafes.

Following the confab, handouts were passed around to local dailies advising that the group has a three-point problem: (1) to meet with Mat Shelvey, head of AGVA, to work out a nationwide agreement between ops and entertainers; (2) to send a delegation to Washington to urge removal of the 20% tax on nitery checks; and (3) to fight the spread of prohibition ideas, which, they said, "now engulfs one-third of the country."

Main purpose of the huddle, however, per wire sent by COA's attorneys, Milt Raynor and Tom Rosenberg, is to buck AGVA's contemplated six-day week for performers.

Officers elected were Ross Miller, operator of Silver Palm, Chi, and prez of COA, now also prez of NATRC; R. E. Shaffer, secretary of the Columbus, O., Cafe Assn., veepee; Mike Chiado, prez of Detroit Cafe Assn., second veepee; Jack Grood, operator of Chez Ami, Buffalo, third veepee; Rosenberg, secretary; Jimmy Pappas, operator of Vine Gardens, Chi, treasurer, and Ben Rafalo, operator of Cat & Fiddle Club, Cincinnati, sergeant-at-arms.

Most of those present (despite announcements that it was "nationwide") were from such not-to-distant towns as Cincinnati, Buffalo, Detroit, Cleveland, Columbus, Milwaukee, St. Paul, Akron, Gary (Ind.) and St. Louis, although attorneys for several Hollywood and New York spots were present.

H. H. Gerstein, exec secretary of the N. Y. restaurant group, sent a wire regretting he couldn't attend but advising he'd appreciate learning results with a view to cooperating in the future. Bill Schwab, Chi attorney, represented the Trocadero and several other clubs on the West Coast.

Those present decided to appoint an organization committee to strive during the next three months to perfect the framework for a national cafe owners group, although the organization already set up is supposed to be that.

AGVA Doesn't Recognize

Matt Shelvey, national head of AGVA, stated in N. Y. Monday (26) that he had no intention of meeting with the Chicago Cafe Association since the union does not recognize the organization, and will continue to do business direct with the Chi bistro owners as in the past. They were apprised of this by wire.

AGVA, either via its Chi local or national office, has not been notified by nitery owners themselves that they have, or are contemplating accepting this new setup as their official organization. Until such time as the union is so notified and passes upon the authority of the group, AGVA would have nothing to discuss with them, according to Shelvey.

"As for discussion on a proposed six-day work week for nitery performers," continued Shelvey, "this, too, would be somewhat premature since AGVA has nothing on its immediate agenda to warrant such a discussion. If and when AGVA shall process for a six-day week there'll be sufficient notice given and plenty of time to discuss the matter then." In fact, says Shelvey, if the Chi owners persist in preparing a battle line against AGVA's so far mythical attempts to institute a six-day work week, the union might seize the opportunity on the basis of the publicity they have been giving it to formulate a campaign in that direction.

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The line of celebrities waiting to pay homage to you after performance is my reason for not remaining to tell of your magnificent performance which is filled with artistry and showmanship. Any theatrical manager or agent who denies the public of seeing you should not be connected with theatrical enterprising. Good luck. John J Stein
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Benny Fields Switches to ABC From Wm. Morris

After 12 years with the William Morris agency, Benny Fields has switched to Joe Glaser's Associated Booking Corp. and will be handled by Charlie Yates. New pact goes into effect when Fields plays out dates Morris office contracted for him. Contract with Yates is for six months.

ABC also signed Ethel Waters recently. She also moved over from the Morris agency.

Joan Barry Set Into N.Y. Nitery as Singer, Files Claim Vs. Agent

Joan Barry, former Chaplin protegee who has been signed for the Greenwich Village Inn, N. Y., starting Dec. 5, is starting her Gotham bow on familiar grounds—a law suit.

Preceding her opening, she's filing a claim against Don De Carlo, a Pittsburgh percenter, who signed her to an exclusive agency contract at 50% of her earnings. In return he advanced her around $3,000 for wardrobe, arrangements and other expenses. Jonas T. Silverstone and Mortimer S. Rosenthal, attorneys for the American Guild of Variety Artists, are notifying De Carlo that his contract has been voided because of excessive percentage and is warning him that all performer contracts must be executed on AGVA forms.

In addition to the excessive percentage, Miss Barry claims that she was booked in a spot near Pittsburgh for $1,250 weekly for two weeks, salary of which De Carlo collected, and is still being retained by him.

De Carlo is in a Pittsburgh hospital suffering injuries as result of an auto accident. Final disposition of the case may await his recovery.

In the meantime, Miss Barry is being handled by Charlie Yates of the Joe Glaser office.

Louis Jordan's Second All-Negro Feature Pic

Chicago, Nov. 27.

Shooting will start next Tuesday (4) in New York on the second Louis Jordan picture to be produced by Berle Adams. Tentatively titled "Beware Brother," the film will be shot at the Filmcraft Studios under the direction of Bud Pollard with an all-colored cast and will be of short feature length, 55 minutes.

Last year about this time Adams and Jordan produced a two-reeler, "Caldonia," which they released through Astor Pictures. New picture will also be released by them. Opus will have seven songs and will feature Jordan's recently recorded tune, "Buzz Me." Jordan is no novice in films, having appeared in Universal's "Follow the Boys," Columbia's "Meet Miss Bobby Sox" and Monogram's yet to be released "Swing Parade of '46."

Saranac Lake

By Happy Benway

Saranac, N. Y., Nov. 27.

Will Rogers handed its patients a Thanksgiving dinner that will be remembered a long time. Soup to nuts with sweet cider for dessert, plus music and entertainment.

Dick Puff accompanied by Nell and Lynn Puff motored in from Tuckahoe, N. Y., to visit Alice Vann Ness, who is perting.

Ed Shapiro, who has a daughter "curing" here in the colony, bought the Rathskeller, local ginnery, so as to be near his offspring.

George Waite, circus clown of yesteryear, in from Worcester, Mass., as a newcomer. Will bed it a while while awaiting outcome of the o.o.

Dick Van Ness, radioman on the U. S. S. Hancock, came in from Montclair, N. J., to mitt and ogle the gang, also his little sister who is at the lodge.

Tootsie Holmes and husband, who have been good Samaritans to the gang here for many years, are celebrating their 25th wedding anniversary by sending greetings and gifts to the needy of the colony.

A. B. McGurie in from the Big Town to ogle and do a bedside chat with Kay (RKO) Laus who packs extra o.k. good reports.

The Colony's loss is Broadway's gain. Camp Intermission to shutter and Mrs. William "Mother" Morris will spend her winter vacation in N. Y.

This column would like the address of Margaret Newell, ex-alumna of the colony. Last heard of in Philadelphia. It's important.

Write to those that are ill.

AGVA Setting Up Contract Machinery To Guard Against S.A. Strandings

Increased demands for U. S. talent in Panama, Mexico and South American countries has prompted the American Guild of Variety Artists to set up a contract formula for acts booked in these areas. Previously such bookings were so few and far between that not too much consideration had been given them. However, recent strandings in Mexico have prompted the union to set up a procedure, similar to that in effect in the States, to establish financial responsibility in such matters.

South American and Panamanian dates are reportedly booked at random and in most cases by other than franchised agents. Some of the Panama spots have been known to book acts and girls through commercial agencies and from office-in-their-hat agents when bona fide agents would have none of that business. Now that spots are offering good coin for acts, it's a different story.

AGVA is now drafting a contract for these spots and in the future acts will be allowed to play only spots that have signed minimum basic agreements with the union. Clubs also will be required to post cash bonds covering two-weeks' salary for acts and return transportation. Only AGVA franchised agents will be allowed to book its member-performers into the spots.

It was pointed out by AGVA that in the past many performers who had ventured on these dates did so without consulting the union. When there was no payoff, the beef came to AGVA, which brought the strandees back but had no avenue by which to collect salary claims. The pacting and bond coin will take care of that now.

Hazel Scott Pianistics Groovy for Longhairs In Carnegie Concert

As far as New Yorkers are concerned, Hazel Scott, playing before a sober, near-capacity audience in staid Carnegie hall, Monday (26), proved herself a great swing pianist. At $3.60 top, she had to give the house plenty of entertainment in a two-hour recital, and she was equal to the occasion.

Preceded by a terrific publicity barrage resulting from her being barred from a recital by the Daughters of the American Revolution at Constitution hall, Washington, Miss Scott showed as one of the more showmanly keyboardists, toning down her nitery technique in keeping with the dignity of the occasion.

First half of her concert was devoted to the classics, in which she doesn't have a big-time savvy. But in the pop section, she's virtually in a class by herself. In the latter, Miss Scott was backed by the Eugene Cedric trio and she constantly rocked the longhair atmosphere with modernized versions of classics, such as a "Bach Invention," "Minute Waltz" and "Second Hungarian Rhapsody."

Sole item in the classical portion that perked up the classicals was "The Passion Suite" built around Negro spirituals, depicting the last days of Christ. Pianist seemed more at home in this piece, giving it more feeling and interpretation than other numbers by Scarlatti, Bach, Chopin, Ravel and De Falla.

From the reaction to her spirituals there seems to be considerable interest among longhairs in American Negro and swing themes. It may have been shrewder showmanship to concentrate on these items and leave the strictly longhair stuff to 88ers like Horowitz, Rubinstein, Iturbi, et al. *Jose.*

Lee Castle has switched from General Amus. Corp. to Frederick Bros.

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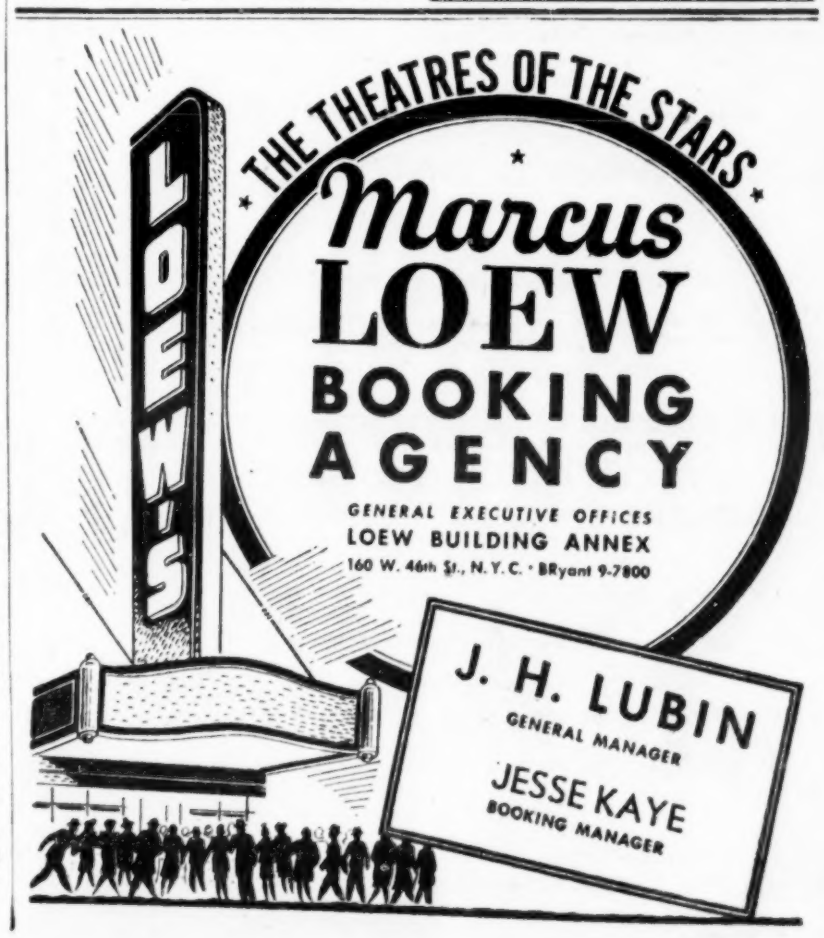

Broadway Nitery Ops See Wartime Biz Boom Continuing Indefinitely

Cafe bonifaces are betting heavily on the ability of Broadway to continue flush wartime business indefinitely. Faith in the Stem's future is being evidenced not only by heavy spending by existing operations, but by the influx of new spots.

Latest spot to hit the street is expected to open sometime around the holidays at a site until recently occupied by an Automat. Operators are Harry and Jack Finkelstein who at one time operated the Ringside, an Eighth avenue cocktail lounge, tagged the Mardi Gras, is said to cost in the neighborhood of $75,000. Talent policy hasn't been set yet.

Another important development on the street is the arrival of NTG (Nils T. Granlund) to Broadway, at Tony Pastor's Uptown. Name of the spot will be changed to Club Frivolity with NTG's bow Dec. 21. He's coming here with a show current at the Florentine Gardens, Hollywood, which will include a line, Candy Candido and John and Inga Zerby. Layout was sold at $6,000. NTG's last appearance here was in 1938 at the Midnight Sun.

Zanzibar management is mulling two eateries on the street. On the site of their old cafe, will be located an eatery with a Javanese-Singapore decor, expected to open around Jan. 1. Zanzibar owners are also planning an all-night eatery at the corner of Broadway and 46th street, on a site now occupied by a Child's restaurant. Present tenant is expected to vacate in March.

LAURETTE and CLYMAS
DANCE HUMORISTS
Now Appearing CASINO URCA
Rio De Janiero, Brazil
New York Address, MAY JOHNSON

PAUL REGAN

COMIC-SATIRIST
Currently
ON TOUR
Management: M.C.A.

Capitol, N.Y., Stage Show Has Its Troubles, With Acts Going In and Out

After dropping out of the current Capitol, N. Y., show because of billing dispute, Jackie Gleason returned Monday (26) to replace Carlos Ramirez, who temporarily left the layout, because of difficulty in getting his pipes adjusted to working full days.

Gleason walked out of the show prior to opening when he claimed that he wasn't given 100% billing as was in his contract. Error in size of type appeared only in the first editions of daily newspaper ads, and was subsequently corrected. Lowe, Hite and Stanley filled in Gleason's time by splitting their act in two sections.

Henny youngman substituted yesterday (Tuesday). Ramirez is expected back today.

Monica Boyar's Fla. Date

Monica Boyar, songstress at Le Ruban Bleu, opens at Miami Beach's Blackamoor Club, soon. Opening date hasn't been set yet, inasmuch as construction work is still going on there.

★ PHENOMENAL SHOW STOPPERS!

(TONY) (KENNY)

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THANKS TO ERNIE YOUNG

Manager BEA SARCHE
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JUST COMPLETED 17 CONSECUTIVE MONTHS ON U.S.O. HOSPITAL TOUR
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ELINOR SHERRY
MUSIC BY
THE SWINGHEARTS
BASS - PIANO - GUITAR
Currently Appearing CLIQUOT CLUB, Atlantic City
Opening Dec. 3, Limited Engagement, COPACABANA, Philadelphia
Per. Dir.—MATTY ROSEN, 1501 Broadway, New York

Zero Mostel to Rosen

Zero Mostel has switched from the William Morris agency to Jerry Rosen in N. Y.

Comic is still under personal management to Barney Josephson, operator of the Cafe Society, N. Y., who still gets a percentage of Mostel's earnings.

French Dancer Willed 25G by U.S. Diplomat Cannot Be Unearthed

Chicago, Nov. 27.

Search for a formerly famous Parisian dancer, who is heir to a $25,000 fortune left her by the late Ira Nelson Morris, former U. S. minister to Sweden, has been futile, it was announced by Probate Judge John F. O'Connell here last week. Dancer, Angele Olagnon, known professionally as Suzy Deslau, was traced to the Hotel Ruhl, Nice, but the trail ended there, Judge O'Connell said.

Terpster's dough is only a small part of the $814,735 being held here for unlocated persons living in Europe who have been named heirs in wills filed since the beginning of the war.

Atty. David J. A. Hayes, representing the French counsel general here, reported the consulate's inability to find Miss Deslau, whose dough will become the property of Cook County, Ill., if she isn't located. Ordinarily it would revert to the French government, under which she was living when last heard from, but an order directing the county treasurer here to hold all monies due foreign residents until proper settlements are made locally, put in effect last year by Judge O'Connell, has changed all that.

Morris died Jan. 15, 1942, leaving an estate of more than $1,000,000.

TROC OFFERS $7,500 WEEKLY TO SINATRA

Los Angeles, Nov. 27.

Norman Staller and Chuck Landis, new operators of the Trocadero, have tossed an offer of $7,500 a week at Frank Sinatra, with no audible reply to date.

Sunset Strip spot will close temporarily after New Year's for $50,000 worth of renovation and enlargement. Xavier Cugat moves in this week to play out the old year, after which the nitery will go into a revamping period during which Sinatra and other names will be tempted by huge offers.

OPA Clips 27 N.Y. Hotels, Niteries on Turkey Tariffs

Federal court treble damage cases for alleged overcharges on food and/or drinks were filed by the OPA against 27 N. Y. hotels, niteries and restaurants last week. Complaints have been lodged against the 1-2-3 club, Waldorf-Astoria hotel, Russian Kretchma, Jack Dempsey's and 400 club among others. Action was based on illegal charges on last year's Thanksgiving day menus which priced dishes at more than 15% over regular Sunday tariffs.

Simultaneously, OPA revealed that 22 other spots had settled with OPA for other infractions. Among them are Gallagher's Steak House, which was fined $911; Cafe Society Downtown, $840; Piccadilly hotel, $519; Le Coq Rouge, $408; Lindy's, $616, and Cafe Chambord, $3,400.

Sonny Skylar, having completed "City of Flowers" film work for 20th-Fox, goes to Latin Quarter, Det., Jan. 1 for two weeks, then the Roosevelt hotel, New Orleans.

New Act

CARLOS RAMIREZ
Songs
8 Mins.
Capitol, N. Y.

Carlos Ramirez, a fine tenor, has an operatic background stemming from South America. He has to iron out his stage conduct before he can hope for a greater effect in picture theatres. The concert stage probably doesn't mind his posturing so much, nor his inadequacies of speech, because it's the sort of thing that type of audience expects.

Garbed in dinner jacket, he's doing three numbers, all in the Latin idiom, and this audience went big for his singing. He's under contract to Metro, for whom he's appeared in a number of filmusicals. *Kahn.*

$80,000 AWARDED BOY IN ONE RINGLING CLAIM

Hartford, Nov. 27.

An eight-year-old boy is the recipient of the largest claim award made yet as a result of the disastrous Ringling circus fire here in 1944. The boy, Gerald Vasseur, of Bristol, was given $80,000 by a Board of Arbitration. His mother perished in the fire. He suffered loss of fingers on his left hand, severe burns of his right hand, body, and a severe scalp wound.

Awards totalling $129,022 were made to various claimants last week.

Next Zanzibar, N.Y., Show Fully Set, to Open Dec. 5

Maurice Rocco has been added to the Zanzibar show starting Dec. 5. Pacting was held up due to Rocco's commitment to open at the Club Casanova, Panama City, in February. Since show is expected to run beyond that, Rocco will have to leave the Zanzibar in mid-term, unless the Panama date can be pushed back.

Ray Snead, Jr., Negro ballet dancer, has also been signed for new show. Others previously pacted include Ink Spots, Cootie William's orch, Ella Fitzgerald, Coke & Poke, Howell and Bowser and Claude Hopkins' band.

Madriguera South

Enric Madriguera orchestra has been signed for the Beach Riviera, Miami, starting Jan. 10. Rest of the show will include Ethel Merman, making her first nitery appearance in 15 years, and Mario & Floria.

AGVA PACTS FLA. VAUDERS

Two Florida vaude theatres signed basic agreements with American Guild of Variety Artists this week. Houses are the Temple, Jacksonville and the Victory, Tampa.

Both are under B-classification calling for minimums of $75-$45 (latter figure for chorus), 30 shows weekly and pro rata overtime for all additional shows.

Charlie Yates to Be Examined Before Trial Of FB Pact Dispute

Frederick Bros. was awarded the right to an examination before trial in their breach of contract suit against Charlie Yates. Yates will be examined Friday (30) at which time he will be required to produce books and records. Award was made last week by Judge Carroll G. Walter in the N. Y. Supreme court.

This is the second round in the FB suit against Yates. Latter was victor in the first when court denied FB's petition for a temporary injunction against Yates working elsewhere.

Proceedings stem from Yates departure from Frederick Bros., in August, after working out three years on a 10-year contract. He subsequently joined Joe Glaser's Associated Booking Office.

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appearing at LA MARTINIQUE
says
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You must try a
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AT HOWIE'S"
for
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Your Host — SAMUEL A. HORWITZ
HOWIE'S
"The BUY Word for Good Food"
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A Sensational Holdover
NOW APPEARING AT THE
EMBASSY CLUB
PHILADELPHIA
Featuring SAMMY STEPT'S Newest Ballad
"I FALL IN LOVE WITH YOU EVERY DAY"
"RED ROSES FOR MY BLUE BABY"
By JIMMY DuPRE—Published by Mills Music
"THE ADDRESS IS STILL THE SAME"
By SAMMY MYSELS, CHAS. McCARTHY and BERT DOUGLAS
Published by SHAPIRO-BERNSTEIN
"DEAREST DARLING"
By DICK ROBERTSON
Published by ADVANCE MUSIC
Special Material by MILT FRANCIS

JERRY BERGEN
A Sensation in St. Louis
NOW IN FOURTH WEEK
AT
CRYSTAL TERRACE
PARK PLAZA HOTEL
●
WILLIAM MORRIS AGENCY

OBITUARIES

ROBERT BENCHLEY

Robert Benchley, 56, humorist-writer, actor and critic, died in New York Nov. 21 as result of a cerebral hemorrhage, suffered 11 days prior to his death. He had been in a coma several days before he died.

He adopted a writing career after graduation from Harvard College in 1911, after having tried his hand as cartoonist for the school's humor mag, The Lampoon. He also contributed humorous articles to the mag and in 1916 joined the staff of the New York Tribune, becoming a colleague of Franklin P. Adams and Deems Taylor. He later moved to the Sunday magazine section of the paper and wrote a number of feature stories which reappeared in 1921 in his first book, "Of All Things."

Once to get material for a story, Benchley participated in a performance of Ringling Brothers circus at

IN MEMORIAM
Charles and Ann Stern
MARK

the old Madison Square Garden, N.Y., posing as a melancholy clown. Thus began an acting career which intermittently interfered with his writing.

He was managing editor of Vanity Fair and wrote a column, "Books and Things," for the old N.Y. World. From 1920 to 1929 he was dramatic editor of the old Life mag, and from 1929 to 1940 drama editor of The New Yorker.

During this period Benchley wrote a sketch called "The Treasurer's Report and Other Aspects of Community Singing," and, at the request of Irving Berlin, read it in the "Music Box Revue" of 1923-24. It appeared in a book of the same title in 1930 and Benchley later made it into a film short. He contributed this type of humor to Hollywood through the Fox Film Co. in 1929, Metro from 1937 to 1939, and Paramount Pictures until last month, when he returned to New York.

In 1936, Benchley received the Motion Picture Academy Award for his short, "How to Sleep." His first performance in a feature-length film was in "China Seas," shown at the Capitol, N. Y., in 1935, where unbilled he appeared as an inebriated China trader. Later he collaborated on the dialogue of the film "Foreign Correspondent." He has parts in three current films, "Weekend at the Waldorf," "Kiss and Tell" and "Duffy's Tavern," and in six yet to be released, "Stork Club," "The Bride Wore Boots," "The Road to Utopia," "Blue Skies," "Snafu" and "Janie Gets Married."

His last public appearance was on Sunday, Nov. 11, on the Texaco Star Theatre radio show, in which he burlesqued a description of a Wagnerian opera.

For a short time in the early 1920's he shared an office with Dorothy Parker, where both wrote. There he turned out his other printed works such as, "Love Conquers All," "Pluck and Luck," "The Early Worm" and others.

Survived by widow and two sons.

DORIS KEANE

Doris Keane, 63, retired legit actress of international repute and probably best remembered as the star of the play, "Romance," died in New York Nov. 25, after an illness of six weeks.

Miss Keane made her first stage appearance in New York in 1903, in "Whitewashing Julia." She subsequently appeared in "Gypsy," and later tourned in "The Other Girl." In 1905, she supported John Drew in "DeLancey" and then appeared in "The Hypocrites" on Broadway and made her first London appearance in the same play in 1907.

In 1913 she was starred in "Romance," which had a record N. Y. run for that era, and upon completion of an American tour starred in the play in London, where it ran for 1,049 performances. Playing opposite Miss Keane was Basil Sydney, English actor, whom she married at end of play's run in 1918. Their marriage ended in divorce in 1925. While abroad she appeared in several other plays, including "Romeo and Juliet" and "Roxana," being starred in both.

Upon return from abroad she starred in "The Czarina" and "Starlight." She appeared in a revival of "Romance" at the Playhouse, N. Y., in 1921, and also starred in the silent film version of the play.

Among other plays in which she appeared were: "The Happy Marriage," "Arsene Lupin," "Our World" and "The Affairs of Anatol." Her last appearance was at the Belasco theatre, Los Angeles, in 1929, in "The Pirate."

Survived by a daughter, Ronda Keane, actress, of London.

JAMES R. WATERS

James Waters, 72, legit and radio actor who had played the role of Papa Goldberg in Gertude Berg's radio serial, "The Goldbergs" for the last 15 years, died Nov. 20 at Woodmere, Long Island. He had created the role and continued with this show until last December, when he was stricken with a cerebral hemorrhage during airing of the program. Latter was discontinued several weeks later when the actor failed to get better.

Born in Hungary, he was educated for the rabbinate but when his mother died when he was 14, he turned to the stage. He was prominent on the Yiddish stage, both as actor and producer, having helped organize Jewish theatres in Cleveland and Oakland, California.

Waters also had appeared in many Yiddish productions in N. Y. before making his debut on the English-speaking stage in "Potash and Perlmutter," in which he toured for several seasons. This was followed by a seven-year run as Isaac Cohen in "Abie's Irish Rose." It was after this that he appeared on "The Goldberg" program. His last stage appearance was in 1937 at the Vanderbilt theatre, N. Y., in the play, "Excursion."

Survived by widow and two daughters.

WILLIAM CARY DUNCAN

William Cary Duncan, 71, author and co-author of more than a score of Broadway musicals, died of a heart ailment in North Brookfield, Mass., Nov. 21.

After 20 years as a teacher of English and public speaking, he be-

IN MEMORY OF MY BELOVED HUSBAND
BERT SWOR
DIED NOV. 29TH, 1943
AMY B. SWOR

gan writing for the stage in 1911, turning out librettos of musical comedies. He authored "Katy Did," "The Love Wager" and "The Purple Road," which had runs on Broadway. Four years later he co-authored "His Little Widows," "Captain Cupid" and "A Regular Girl."

It was then he gave up teaching to devote his time to writing books and lyrics for subsequent musicals. Latter included "Royal Vagabond," "Rose Girl," "Blue Kitten," "Molly Darling," "Suzanne," "Yes, Yes, Yvette" and "Sunny Days." Among his collaborators were Otto Harbach, Irving Caesar and the late Clifford Grey. In 1929 he went to Hollywood to work on several pix for Famous Players-Lasky. In later years he had been a breeder and judge of dogs.

Surviving are his widow and son.

RALPH HOLMES

Ralph Holmes, 30, actor husband of Libby Holman, musicomedy songstress and son of Taylor Holmes, veteran legit actor, was found dead in his New York apartment, Nov. 20. Police said he had been dead for several days and, that although there had been a bottle of sleeping tablets on his dressing table, subsequent diagnosis listed death as from natural causes. The actor and his wife had been estranged.

Holmes had been introduced to Miss Holman, then the widow of Zachary Smith Reynolds, tobacco heir, by his brother, Phillips Holmes, legit and screen actor who was killed in a plane crash in 1942. They were subsequently married.

He had appeared in films and plays, among them "Where Do We Go From Here?" at the Vanderbilt, N. Y., in 1938, and later in "Thanks for Tomorrow," at the Nora Bayes, the same year.

Survived by widow and father.

JOHN J. MALONEY

John J. Maloney, 77, retired general manager of the Keith circuit, now part of the RKO circuit, died in Garden City, Long Island, Nov. 22.

Maloney entered show business as an accountant for the late Percy G. Williams in 1888, when the latter was operating Bergen Beach, a miniature Coney Island in the Flatbush sector of Brooklyn, N. Y. When Williams later set up a vaude circuit, Maloney advanced to the position of general manager and treasurer. In 1912, when the Percy Williams circuit of houses were taken over by the B. F. Keith combine, Maloney was retained as general manager and held that post until 1928 when RKO took over the circuit.

Survived by widow, daughter and son.

THOMAS LINCOLN TALLY

Thomas Lincoln Tally, 84, pioneer showman, died Nov. 22 at his home in Beverly Hills after a long illness.

One of the founders of First National Pictures, he established the first motion picture theatre, the Electric, in Los Angeles back in 1902. Among his other pioneering accomplishments were the first showing of color film on the west coast in 1912, the first theatre pipe organ and the first elevator orchestra pit.

Later he owned and managed Tally's Broadway theatre and the Criterion in downtown Los Angeles. As a producer he signed Mary Pickford and Charlie Chaplin in he early film days.

A cowboy in his youth, Tally obtained the Texas sales rights to Edison phonographs and later opened a phonograph and kinetoscope parlor in Los Angeles. From the kinetoscope he moved into motion pictures. In recent years he operated Tally's Glen Ranch with his son, Seymour, who survives.

CHARLES COBURN

Charles Coburn, 93, retired English comedian and songwriter, died in London, Nov. 23. He wrote and popularized "The Man Who Broke the Bank at Monte Carlo" and "Two Lovely Black Eyes," which he sang to British troops in six wars.

The comedian, whose family name was Colin Whitton McCallum, had been a star comic in London music halls and theatres since 1879. At various times he was a music pub-

(Continued on page 55)

MARRIAGES

Ethel Noyes Kersey to John H. Lovelace, New York, Nov. 21. Groom radio actor and script writer.

Mary Graham to Edward R. Wiseman, Pine Villa, Chatham, N. B., recently. Bride is manager of the Grand theatre, Regina, Sask., and former dancer.

Margaret Sheroon to Hal Meade, Hollywood, Nov. 21. Father is a singer; groom a musician.

Esther Williams to Ben Gage, Beverly Hills, Nov. 25. Bride is film star, groom is a radio announcer, currently in the Army.

Mrs. Ruth Favor Davis to Robert Woodbury Palmer, Palm Springs, Calif., Nov. 24. Bride is mother of Bette Davis, screen star.

Edna Skelton to Frank Borzage, Las Vegas, Nov. 25. Bride is former wife of Red Skelton; groom is film director.

Louise Valery to Richard Hart, New York, Nov. 26. Bride is actress; groom is male lead of "Dark of the Moon" (46th St., N. Y.).

BIRTHS

Mr. and Mrs. Robert Jay Burton, son, New York, November 22. Father is head of legal department at Broadcast Music.

Mr. and Mrs. Mort Goodman, daughter, Hollywood, Nov. 22. Father is head of Warners theatres publicity and advertising in Los Angeles.

Mr. and Mrs. Fred G. Kopietz, daughter, Hollywood, Nov. 20. Father is a screen cartoonist.

Mr. and Mrs. Ben Kornzweig, daughter, New York, Nov. 22, their first child. Father is press agent of "Dark Is the Moon" (46th Street), N. Y.

Lt. and Mrs. A. J. Mele, daughter, New York, Nov. 19. Father is managing director of Le Ruban Bleu, N. Y., nitery.

Mr. and Mrs. George Bercher, son, Hoolywood, Nov. 21. Father is a production executive at Republic.

Mr. and Mrs. Hume Cronyn, daughter, Hollywood, Nov. 26. Mother is Jessica Tandy and both parents are film players.

Mr. and Mrs. Joe Pasternak, son, Hollywood, Nov. 26. Father is Metro producer.

Mr. and Mrs. Everett D. Sadler, son, Hollywood, Nov. 26. Father is an executive of Price, Waterhouse; mother is daughter of George Thomas, sr.

Variety Bills

WEEK OF NOV. 30

Numerals in connection with bills below indicate opening day of show whether full or split week.

Loew

NEW YORK CITY
Capitol (29)
Jimmy Dorsey
Lowe, Hite & St'ly
Jackie Gleason
State (29)
3 Winter Sisters
Hal LeRoy
Cookie Bowers
Patricia Morison
Enoch Light
WASHINGTON
Capital (29)
Gautier's St'pchase
Ken Whitmer
Henny Youngman
The Appletons

Paramount

NEW YORK CITY
Paramount (28)
Tony Pastor Band
Marion Hutton
Raul & Eva Reyes
Nonchalants
Regal (30)
Carter & Moreland
Jay McShann Bd
Kitty Murray
Al Custer

Cabaret Bills

NEW YORK CITY

Bill's Gay 90's
Ethel Gilbert
Charles Strickland
Jack Ryan
Harold Willard
Jimmy Burns
Bill Kelsey
Gay 90's Quartette
Blue Angel
Evelyn Knight
Irwin Corey
Rose Murphy
Helen Howe
Chittison Trio
Cafe Society (Downtown)
Josh White
Dolores Martin
Imogene Coca
Benny Morton orc
Hotel Lexington
Moni Kai
Tapu Kaua
Tafina
Maile
Mokihana
Harold Aloma Orc
Hotel Lincoln
Art Mooney Orc
Hotel New Yorker
Joan Hyldoft
Terry Brent
Phil Romayne
Neil Fontaine
Arnold Shoda
Sunny Raye
Johnny Long Orc
Hotel Pennsylvania
Frankie Carle Orc
Hotel Pierre
Rasha Rodel

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RKO

BOSTON
Boston (29)
Louis Prima Orc
Rolly Rolls
Sunny Rico
COLUMBUS
Palace (3-5)
Bob Chester Orc
Nora Martin
Hall & Jordan
Jordan & Parvis
SAN FRANCISCO
Golden Gate (28)
Niles & Nadine
Ted Cook
4 Vagabonds
Sally Rand
Hughes Dancers

Warner

NEW YORK CITY
Strand (30)
Vaughn Monroe Or
Sondra Barret
Fred Sanborn
PHILADELPHIA
Earle (30)
Count Basie Orc
Shorts Davis
Dusty Fletcher
3 Rockets

Independent

NEW YORK CITY
Music Hall (29)
Patricia Bowman
Rudolph Kroeller
Lucy Brown
Bob Evans
F & S Harnell
Edward Reichert
Walter Graf
Roxy (28)
Carl Ravazza
Beatrice Kay
Arthur Blake
Gomez & Beatrice
Maurice Rocco
BALTIMORE
Hippodrome (29)
Four Evans
L & L Bernard
Don Cunning
Arren & Broderick
State (2-5)
Danny Chang
Grandma Perkins
T & B Waters
(One to fill)
(29-1)
Sage Boys
Joan Brandon
J Redmond Co
The Garlands
CAMDEN
Towers (30-2)
Dobas Duo
Harris & Allen
Kathleen Byrne 3
Jimmy Hudson
Hop, Skip & Jump
BOUND BROOK
Brook (1-2)
Julia Van
Alexander Santos 3
Louis Bond
Val Bros
(One to fill)
BROOKLYN
Flatbush (1-2)
Farrell & Boots
Joe Fay
Greene Sisters
(Two to fill)
CHICAGO
Oriental (29)
Buddy Lester
Gloria Jean
Clark Bros
Five Maxellos
George Prentice
ELIZABETH
Liberty (29-2)
Lynn Mayberry
Sylvia Manon 3
Jules & Tita
(Two to fill)
HARTFORD
State (30-2)
Mills Bros
Erskine Hawkins O
Mel Hall
Bud Sweeney
INDIANAPOLIS
Keith's (30-2)
Nail Farm Dance
JAMAICA
Jamaica (29-2)
Los Amigos
Walter Walters 3
Gonzales Duo
Viola Layne
The Kemmys
(29-30)
Frank Hale
Dave Tannen
Jean & Ben Jade
(One to fill)
MORRISTOWN
Jersey (1-2)
Tanit Hao
Edith Valle
Paul Brilliant
Billy Van Co
(One to fill)
NEWARK
Adams (29)
Tommy Tucker Or
John Calvert Show
Jimmy Leeds
PATERSON
Majestic (3-5)
White Bros
Jack Redmond
The Magic Arnolds
Hop, Skip & Jump
(One to fill)
(29-2)
The Kirkillos
Leslie & Carroll
Campbell & Lloyd
Fred Rookie Co
Glenmore 3
PHILADELPHIA
Carman (30)
M Christopher
Lew Fitzgibbons
Ray & Madeline
Romos & Toy Boys
PROVIDENCE
Metropolitan (30-2)
Leo Carrillo
The Pitchmen
Lanny Ross
2 Hearts
Betty Meane
SPRINGFIELD
Court Sq. (29-2)
Jenny Barnes
Elaine Malloy
Willie & Tare
Lessig & Johnston
Four Macks
Sammy White
TRENTON
Auditorium (1-2)
Bobby Long
Ray Heatherton
Morey & Eaton
Peggy Taylor 3
"Ladies Be Seated"
UNION CITY
Park (1-2)
Phyllis Willis
Raymond Tie
Warden 3
(Two to fill)
WOONSOCKET
New Park (26-28)
Jack Lamont 4
Elaine Malloy
C Grance & Jean
Peggy Taylor 3
WORCESTER
Plymouth (26-28)
Johnny Barnes
Lexier & Johnston
Walter Walters Jr
Four Macks
Sammy White
Martha Tilton
Jimmy Allison
Bill Moore
Four Rosebuds
Vincent Travers Or
Morty Reid Orc
400 Restaurant
Woody Herman Orc
G'wich Village Inn
Sammy Walsh
Ann Paige
Johnny & George
Elaine Barrett
George Barr 4
Havana Madrid
Diosa Costello
Chico Ezar
Pancho & Diane
Varela Bd
Hotel Ambassador
Louis Betancourt O
Jules Lande Orc
Hotel Astor
Jose Morand Orc
Hotel Belmont Plaza
Dean Martin
Bobby Daxter
Fay Carroll
Kathryn Duffy Dcrs
Nino Morales Orc
Lew Fields
Bert Stanley
Parson Re Orc
Hotel Biltmore
Bob Grant Orc
Lillian Cornell
Rose H Swann
Carolina
F & B Barry
J C Rodo Orch
Hotel Commodore
George Hirsak Orc
Hotel Dixie
Joe Marsala 7
David Kent
Judy Haines
Doris Faye
"Kaps" Roger
Hotel Edison
Gloria Parker Orc
Essex House
Dick Hinder Orc
Artini & Consuelo
Milena Miller
Stanley Melba Orc
Hotel Plaza
Hildegarde
Arthur Ravel Orc
Mark Monte Orc
Hotel Roosevelt
Guy Lombardo Orc
Hotel St. Regis
Dorothy Shay
George Koch
Lu To Orc
George Arnold
Jeanne Sook
Reinkman Sis
Woody Spears
Paul Sparoo
Theodora Brooks
Hotel Taft
Vincent Lopez Orc
Hotel Waldorf-A
Frank Sinatra
Dick Stabile Orc
Emil Coleman Orc
Mischa Borr Bd
Ireland
Boyd Heathen
Betty Jane Moore
LeBron & Campbell
Greene & Dooley
Jim Wong Troupe
Edward Bros
Lou Martin Orc
Kelly's Stables
Marcia Raye
Dotty Reid
Noma Mah Ha
Betty Maxwell
Jerry Green
Allan Jackson Orc
La Martinique
Sophie Tucker
Gene Baylos
Larry Stewart
Ernie Stewart Orc
Latin Quarter
Frances Faye
Pat Rooney
Noel Toy
Ming Ling
Hoo Shee
Shiela Bond
B Wells 4 Fays
Marianne
Wanger Girls
Wini Walsh
Marty Beck Orc
Leon & Eddie's
Eddie Davis
Lynn Monaco
Ted Lester
Sinclair & Alda
Jackie Harvey
Leticia
Art Waner Orc
Madison Cafe
Hope Emerson
Diane Courtney
Judith Arlen
Ernie Holst Orc
Monte Carlo
Dick Gasparre Orc
Jean F Murray
Lady Anne
Ramon Monchito O
O'd Romanian
Jackie Phillips
Sadie Banks
Mimi Kellerman
3 Claire Sis
Helen Bower
Joe La Porte Orc
Rogers Corner
Harry Lefcourt Orc
Clark's Hawaiians
Harold Green
Freshmen
Mars Trio
Korn Kobblers
Sig Schatz Orc
Ruban Bleu
Doodles Weaver
Monica Boyar
Jack Smith
Maxine Sullivan
Jose Melis
Aileen Coor
Cedric Wallace Trio
Jose Melis
Russ Kretcha
Blanka
Basil Fenicen
Saul Gorbi
Mischa Uzdanoff

THIS WEEK
2 ON BROADWAY
LOW, HITE and STANLEY
LOEW'S CAPITOL, NEW YORK
COOKIE BOWERS
LOEW'S STATE, NEW YORK
Per. Mgt.: EDDIE SMITH AGENCY

(Continued on page 54)

Inside Stuff—Legit

Producer John C. Wilson was misquoted in these columns last week in a story concerning parties for Boston legit crix. He was told by "somebody" in New York that parties were necessary for the crix in order to insure favorable notices. It wasn't his idea, though the yarn suggested it was.

It came up in an interview with Elinor Hughes, drama critic of the Herald. Wilson put it to her in the form of a question. Was it so, he asked, that a party was necessary in Boston? He said he had been told it was. Miss Hughes replied that it was not, and quoted a number of inconsistencies in the theory, such as his own case. He got good notices but did not entertain the press.

The idea, often circulated sub rosa, that Boston crix demand these sessions, burns the crix, and the slightest suggestion by anybody that these parties insure good notices sends them all into a rage. Now they're trying to figure out who is the "somebody" to whom Wilson referred.

There's some feeling in legit circles that Harry Brown, who authored "A Sound of Hunting," which bowed in last week at the Lyceum, N. Y., has come close to "libel" in his portrayal of the war correspondent in the play. First nighters were speculating on whether the character written in the play by Brown was being aimed at a specific individual or was intended to represent a prototype of all war correspondents.

Guy is portrayed in the play to be strictly an A-1 louse, with the majority of N. Y. drama critics taking the position that he was exaggerated to a degree that struck the one note of unreality about the play, whose dialog is otherwise geared solely for laughs. At any rate, the supposition is that Brown's vitriolic treatment stems from personal experiences encountered while serving overseas in the Army and that he used "Hunting" as a payoff.

Passing of Robert Benchley was given exceptional coverage by the metropolitan New York dailies. He was formerly connected with several of them as reporter, feature writer and drama critic. In the latter capacity he was on the staff of the original Life, which then carried a summary of Broadway shows with comment as a feature. Benchley reviewed "Abie's Irish Rose" and panned it. It often irked him to write barbs anent "Abie" throughout the five years of its Broadway run, and he was joshed plenty by colleagues as "Abie's" run lengthened.

Benchley was a humorist who appreciated the entertainment of others. When Clayton, Jackson and Durante were in Broadway clubs, there seemingly was no one who frequented the trio's spots more than Benchley, with the exception of the late Sime Silverman and Jimmy Walker, before the latter became New York's mayor.

Publicist Edward L. Bernays, nephew of the late psychoanalyst, Sigmund Freud, wired John C. Wilson, producer of "The Day Before Spring," before the musical opened at the National, N. Y. (22), protesting the way Hermann Leopoldi was made up as his relative, basing complaint on a pic in a daily newspaper. "Neither uncle Sigmund nor any of his relatives, students or friends," wired Bernays, "would recognize him in makeup adorning Leopoldi. The shade of Freud looks neither like my uncle nor even like a caricature of him. In interests of truth and accuracy, won't you consider making up Mr. Leopoldi more realistically?"

To date, Wilson hasn't replied.

Equity on behalf of Terry Hayden and itself seeks an explanation from Leo Shull for his use of photos and material from Miss Hayden's Players Guide, gotten out for and sponsored by Equity. Guide has been distributed to producers, agents and picture talent scouts as an aide in securing engagements for Equityites. Shull attached some of the Guide's informative matter to his mimeographed Actors Cues, for a fee.

Players were charged $6 each by Equity for inclusion in the Guide, while Shull allegedly charged $10 for one time and $15 for two times with his sheet. Flyleaf of Miss Hayden's guide sets forth that the booklet is copyrighted.

Ned Alvord, the cutaway advance man for "Carmen Jones," had telegramitis last week, sending long wires to drama editors, first explaining why the show wouldn't play London and later why it will have an engagement there. He referred to the colored-cast musical as "the saga of the soiled dove from the banks of the Chattahoochee or maybe it's the Atchafalaya."

Then followed the route for the balance of the season and the planned tour next season, which is to include the south and west, show again probably repeating on the Coast. However, all such bookings will be shifted until after the London showing, starting next summer.

Hermann Leopoldi participates in one number that drew attention in "The Day Before Spring," which opened at the National, N. Y., last Thursday (22). He is a refugee entertainer hailing from Vienna, where he owned and appeared in a cafe named after him. Leopoldi has appeared in concerts over here.

Sid Phillips of Metro's N. Y. office first saw Leopoldi accompanying himself at the piano in an uptown N. Y. coffee house and recommended him to John C. Wilson, producer of "Spring." His stint usually runs for 45 minutes. Metro has a half interest in "Spring."

Edwin Jerome, radio actor, who temporarily took over Charles Waldron's role of the father in "Deep Are the Roots" (Fulton, N. Y.) 10 days ago, is now permanent in cast with Waldron's return to his Coast home because of continued illness. Jerome stepped into role on seven hours' notice, with one rehearsal of first and second acts only, memorizing third act between 5 and 7 p.m. before going on. This is second time in two years that Jerome did a hurry-up fill-in, taking over Cecil Humphrey's role of George Washington in "The Patriots," similarly on one-day notice. At that time he switched from another "Patriots" part.

Recent report to the effect that Paul Kelly, insisting on having stage dressing room at the Coronet (ex-Forrest), when "Beggars Are Coming to Town" played the theatre, is stated to have been untrue. Dressing rooms were assigned in the usual manner by Ben Ross Berenberg, show's stage manager, while the play was still out of town, and Kelly at no time evidenced temperament in the matter. Coronet relights Dec. 13 with "Dream Girl."

Repertory for the 10-week operetta season in Detroit, at Masonic Temple starting Feb. 5, has been set. "The Merry Widow" will be the starting attraction, followed by "Anything Goes," "The Great Waltz," "Gypsy Love," "Jubilee," "Naughty Marietta," "Rosalie," "The Bat" ("Fledermaus"), "Babes in Toyland" and "Roberta." Tickets for the season range from $36 down to $9.

Crowds jamming Philly for the forthcoming Army-Navy game on Saturday (1) are making it tough for the members of the casts of legit productions playing the Quaker City. Hotel managers have told many of the thesps that they'll have to vacate their rooms by Friday afternoon to make room for the grid mobs. The advance staff of "Nellie Bly," which opens Saturday night, had to take rooms in Wilmington.

William O'Neal, legit baritone, who appeared in musicals here and in Australia, is back on Broadway after a hitch in the Army. He was assigned to radar in San Francisco. In the first World War O'Neal was bayoneted by a German, the heart membrane being punctured, but he recovered fully after a rare feat of surgery.

Negotiate Aussie Tour For San Carlo Opera Co.

The J. C. Williamson Theatres of Melbourne, through its N. Y. agent, Dorothy Stewart, are negotiating with Fortune Gallo, of the San Carlo Opera Co., for a 40-week tour by the opera troupe of Australia and New Zealand, starting next April.

About 40 people (principals, first-desk orchestra players and lead ballet dancers) would make the trip, balance of opera company (chorus, ballet and orchestra) to be recruited overseas. Shipping conditions are still furnishing a hitch, Aussie ships still being under government wartime control, with all transportation needing approval as "necessary" before being okayed.

'Under Counter' London Click

London, Nov. 27.

Of two new plays opening here this week, "Under the Counter," a musical that bowed in Nov. 22 at the Phoenix, looks good for a lengthy run. Show, starring Cicely Courtneidge, was favorably received by first-nighters and generally by the crix.

Other newcomer, a revival of "The Sacred Flame," which opened at St. Martin's the same day, didn't fare so well. After 16 years, the plot is outmoded for postwar audiences. Unlikely to get a long run.

'Dream Girl,' 'Hamlet' Settle Conflict Debuts By Switching of Dates

Of four new plays listed to open on Broadway during the week of Dec. 10, two were dated for the same evening, but the impending conflict has been eliminated. "Dream Girl," newest attraction by the Playwrights Co., will open at the Coronet (ex-Forrest) Dec. 13, and Mike Todd's "Hamlet," with Maurice Evans, due into the newly named Columbus Circle (formerly International, also Cosmopolitan), was dated for the same night but moved the debut forward one day to Dec. 12.

Playwrights office stated there was no intention to precipitate a conflict of premieres. Brace of shows listed for the same week are Todd's "Would-Be Gentleman," starring Bobby Clark, and Jean Dalrymple's "Brighten the Corner," neither having announced its Broadway berth.

Recently the Playwrights and Richard Kollmar mixed it up verbally over the opposed openings of "The Rugged Path" (Plymouth) and "Are You With It?" (Century). Stated that a booking situation arose whereby the Playwrights could not avoid the opposed events. "With It" did not draw the first-string reviewers, basis for Kollmar's complaint, but neither attraction was affected by the conflict, both drawing capacity business since the start.

Memphis Short on Legit Due to Concert Dates

Memphis, Nov. 27.

An overload of concert bookings by local impresarios has caught the municipal Ellis Auditorium management with its trousers drooping in the legit field. Col. C. A. McElravy this week is bemoaning his inability to place several road companies on the Auditorium schedule because the dates offered are already under contract to private outfits here for musical attractions.

With the Beethoven Club, Arts Appreciation, Mrs. Martha Angier and the Memphis Symphony Orchestra all using the Auditorium for their various series of musical events, plus several occasional entries sponsoring benefit concerts for their pet charities, the Auditorium has suddenly found itself top-heavy with music and shy of stage stuff.

There hasn't been a single show in the building this season and only three are on the books. "Life With Father" will return for a one-night stand on Dec. 8; "Rebecca" is due Dec. 25-26; and a Shubert repertory troupe will do three musicals here Jan. 31-Feb. 1-2. Three companies don't make a season and the colonel is considerably upset in consequence. Especially now that he's getting nibbles on touring companies and can't take 'em.

Plays on Broadway

The Day Before Spring

John C. Wilson production of musical comedy in two acts (seven scenes). Features Irene Manning, Bill Johnson, John Archer, Patricia Marshall, Tom Helmore, Hugh Laing and Mary Ellen Moylan. Staged by the producer; book directed by Edward Padula; book and lyrics by Alan Jay Lerner; music by Frederick Loewe; ballets staged by Antony Tudor; settings by Robert Davidson; costumes by Miles White; opened at National, N. Y., Nov. 22, '45; $6 top ($12 opening night).

Katherine Townsend.....Irene Manning
Peter Townsend.....John Archer
Bill Tompkins.....Bert Freed
May Tompkins.....Lucille Benson
Alex Maitland.....Bill Johnson
Marie.....Karol Loraine
Lucille.....Bette Anderson
Leonore.....Lucille Floetman
Marjorie.....Estelle Loring
Susan.....Arlouine Goodjohn
Anne.....Betty Jean Smythe
Gerald Barker.....Tom Helmore
Joe McDonald.....Don Mayo
Harry Scott.....Robert Field
Eddie Warren.....Dwight Marfield
Christopher Randolph....Patricia Marshall
Katherine (in the book).Mary Ellen Moylan
Alex (in the book).....Hugh Laing
Voltaire.....Paul Best
Plato.....Ralph Glover
Freud.....Hermann Leopoldi

An intimate musical comedy is "The Day Before Spring." Having youth and enough charm to provide satisfactory diversion, it is deserving of a successful engagement. One questionable angle is the high ticket top ($6).

There are several faces new to Broadway, or at least most of the players are getting their major Broadway assignments to date. Patricia Marshall is one of them, a pert songstress who looks alluring in a sweater and sexy evening frock. She clicks with "My Love Is a Married Man" and again with "A Jug of Wine." Miss Marshall was with Richard Himber's band and also appeared in several musicals, including "Stars On Ice" (Center), singing from a box.

Lyrically, "Spring" is best in act one. Generally, last part of the show is a letdown after the neat first act.

Katherine and Peter Townsend attend the 10th anniversary reunion of Harrison U. their alma mater, she going with the idea of renewing a romance with Alex Maitland, with whom she fruitlessly tried to elope when they were seniors. He has written a novel telling of their little affair, and again they start for a mountain lodge, she agreeing to an elopement rather than a placid home life with Peter.

But the car breaks down, as it did when they first tried to skip. Peter comes pantingly after them, and while his pleading that she reconsider isn't effective, a dream ballet indicates what might happen and, of course, Alex doesn't win.

Story could have been shortened. And there is little question that "Spring" has too little comedy for a real click. Irene Manning, from films, is the pleasant Katherine. She warbles the theme song, "The Day Before Spring," and is fine with Bill Johnson on "You Haven't Changed At All." Other numbers sung prettily by Miss Manning are "This Is My Holiday," plus another duet, "I Love You This Morning." She also figures in a novelty lyric, while "getting advice" from Freud, Plato and Voltaire, Hermann Leopoldi, former Viennese entertainer, stands out here. More material should have been written for him.

Johnson, as Alex, is a robust baritone and is likely to be around Broadway for some time, if Hollywood doesn't take him again. His last previous appearance was in "Something for the Boys." He does plenty okay with "God's Green World." John Archer as Peter isn't much on the vocal end but is an engaging actor and gets away with "Where's My Wife." Archer, like the other principal feature people, is also from Hollywood. Tom Helmore, an English actor, has most of the scant comedy, as secretary to the novelist.

Antony Tudor has steered the ballets, which are better than when seen out of town. Since the tryout that element has been considerably shortened. Principal ballomanes are Hugh Laing, an agile fellow, and Mary Ellen Moylan, who team very well. "Friends to the End," a male ensemble number, starts the second part is likeable, being dovetailed into the story. *Ibee.*

A Sound of Hunting

Irving L. Jacobs production of drama in three acts by Harry Brown. Features Sam Levene, Frank Lovejoy, George Tyne, Carl Frank, Bruce Evans. Staged by Anthony Brown; setting by Samuel Leve. Opened at Lyceum, N. Y., Nov. 20, '45; $3.60 top ($4.80 opening night).

Pfc. Charles Coke.....Frank Lovejoy
Pfc. John Hunter.....James McGrew
Pvt. Dino Collucci.....Sam Levene
T/5 Frank Daggart.....William Beal
Lt. Allan Crane.....Charles J. Flynn
S/Sgt. Joseph Mooney....Burton Lancaster
Pfc. Saul Shapiro.....George Tyne
Pfc. Karl Muller.....Kenneth Brauer
Sgt. Thomas Carter.....Carl Frank
Pfc. Morris Ferguson.....Ralph Brooke
Capt. John Trelawny.....Stacy Harris
Frederick Finley.....Bruce Evans

"A Sound of Hunting," first play by Harry Brown, bowed in at the Lyceum last week with Sam Levene and some of the season's best dialog as its chief assets. As a play it goes nowhere, but it packs enough entertainment to indicate it'll wind up for moderate grosses.

Localed in Cassino, with a squad of eight men stymied with the Fifth Army for 17 days in a muddy post, Brown's play uses a World War II background to turn out three acts of earthy, snappy dialog. Save for a closing stretch where the play bogs down in a switch to more serious moments, it adds up to fairly entertaining theatre. Although the one-set background is a cold, dreary, bomb-ruined building, and despite the recurrent sounding of the guns, the situation actually is only the springboard for fast comedy lines. Even the characters seem to sense that mere cleverness is the essence of the play, which otherwise resolves itself into the efforts of the squad to rescue one of their number, who is cut off within reach of a German machinegun nest.

Each volley of banter is timed for a laugh, with an almost pervading vaudeville aura. The obvious flaw in the play is its lack of something solid. It's not firmly anchored to an idea, nor to the unravelling of a plot. The dialog, while realistic, offers no profound reasoning out of the war. Brown tries to create an entity out of the different individuals who are thrown together, and in this he is only partially successful. Without pretentions, the play has a warmth and is real, but never grows serious. K rations and a Cassanova GI, of necessity, draw cliches when they are the only subject matter under discussion. The men are all nice guys, ordinary and understandable, prototypes of the average GI, but individually Brown gives them nothing to say that's worthy of a stage. There's a foreign correspondent who's exaggerated, but otherwise one senses that Brown knows and understands the guy who fought the war.

Levene heads the all-male cast and does a bangup job portraying a guy who takes everything in his stride. For that matter, most of the cast is uniformly fine, including Frank Lovejoy, George Tyne, Carl Frank and Bruce Evans. Anthony Brown staged the play with a fine sense of extracting full values, and Samuel Leve's setting is effective. *Rose.*

Marriage Is for Single People

Ruth Holden and Virginia Kronberg production of comedy by Stanley Richards in three acts (4 scenes). Features Nana Bryant. Staged by Stanley Logan; setting, Frederick Fox. At Cort, N. Y., Nov. 21, '45; $2.40 top ($4.80 opening night).

Mrs. Sibyl Hecuba.....Nana Bryant
Lily Parker.....Florence Sundstrom
Reena Rowe.....Anne Francine
Cynthia Murdock.....Marguerite Lewis
Dudley Parker.....Frank Otto
Kenneth Hecuba.....Joel Marston
Una, a maid.....Nancie Hobbes
Lottie Disenhower.....Gertrude Beach
Spencer Shilling.....Robert Sully
An Expressman.....Sherman Lazarus
Reginald Hecuba.....Nicholas Saunders
A Young Lady.....Vivian Mallah

At the first intermission of "Marriage Is for Single People," Harry Hershfield, the noted wit, had an excellent recommendation. After gandering the initial act, he suggested a law. No one, he said, should attempt to produce a play until he had at least proven he had seen at least *one* play.

"Marriage" was prime for an annulment even before its consummation. It's definitely under age.

The performance at intermission in the lobby by the audience was more entertainment. *Kahn.*

(Annulled after six performances.)

Garrick Becomes 2d Legiter for St. Louis

St. Louis, Nov. 27.

Natives for the first time in more than a decade will have the opportunity of patronizing two instead of one legit house starting Monday (26). Claude Schenck, long identified in local theatrical circles and for the past three years lessee of the Garrick theatre for the presentation of special screen features, will undertake the new project. The Garrick, a 2,000 seater constructed early in the 20th century for legit, is being facelifted, and Schenck says if natives want more legit than now available, he will continue giving it to em at the Garrick; if not he'll go back to the flickers.

Jules Pfeiffer, Chicago, owner of "Maid In The Ozarks," a comedy-drama, assisting in prepping for the teeoff, will bring it in for the opening. The house will be scaled to $3.05 and if the b.o. activity justifies the piece will be held indefinitely. With United Booking Office pieces tied up for presentation solely at the American theatre here, Schenck and Pfeiffer plan to fetch in indie pieces such as "Uncle Tom's Cabin," "The Drunkard," "Pickup Girl," "Angel Street," etc. for extended engagements. No musicals will be presented as the Grand, burlesk, still owns the lease on the Garrick. On several occasions this season the American has played to SRO biz, with hundreds turned away because of the small house and limited stands. Schenck sees a definite trend for more legit in this demand for ducats and longer engagements.

48th St. ('Harvey's') Theatre Reverts To Leblangs Fri. as Todd's Lease Ends

The 48th Street, N. Y., where "Harvey" is parked, reverts to the Leblang estate Saturday (1), Mike Todd's sublease on the theatre expiring as of Friday (30). Leblang people were worried over the possibility of the showman removing any material or apparatus that could interfere with operating the house, but Todd declined to sign a stipulation to that effect, indicating that "somebody had a guilty conscience," referring to the deal made last summer whereby the hit will continue at the 48th Street, from which Todd will no longer reap the house profits.

The Leblangs, through attorney Joseph Richter, applied for a writ restraining Todd from removing any apparatus from the theatre, and a temporary stay was granted. Todd had the house on a low rental and defrayed the cost of a new boiler for the heating plant last year. Leblangs argued that the installation now properly belongs to the property.

New York Telephone Co. was advised by Todd to discontinue the 48th Street telephone, which would have automatically called for removal of equipment. Brock Pemberton, "Harvey's" producer, who has been at odds with Todd ever since the deal was made to continue the show at the 48th Street, prevented the phone removal. The winter edition of the Manhattan telephone directory was being printed without the theatre being listed, but the presses were stopped and a page replated so that the 48th Street is listed as heretofore.

Todd's lease on his present flossy office building expires at the end of December, but he is having difficulty obtaining possession of the former Vanderlip mansion on East 52d street, where he will move, having bought the property several months ago. It is presently tenanted by Arthur Forkenstein, a dress designer, who contends it's his residence.

Attorney Paul O'Brien, for Todd, has applied to the local Office of Price Administration to classify the Vanderlip place as a business property so that the designer can be ousted and the place fixed up as Todd's new offices. Decision pends.

SHUBERTS MULL HYPO FOR 'PASSING SHOW'

The Shuberts are mulling whether to strengthen "The Passing Show," which opened out of town recently with Willie Howard starring. Revue is doing real business out of town and although it was planned for road showing, there's a chance it will be presented on Broadway next spring. Production of "Passing Show" originated in the Shubert warehouse, just as "Hellzapoppin" did. That Olsen and Johnson revue coined money on Broadway.

"Show" registered a high gross in Philadelphia last week and will continue there this and next week. It then goes to Detroit and, after a pre-Christmas layoff, opens Dec. 24 at the Great Northern, Chicago.

Montclair Strawhat In Black Via Ho.ton

Warners' Montclair, N. J., theatre, in the red with stock since early summer, is claimed to have climbed out of the red, which approximated $18,000. Credit goes to Edward Everett Horton, who has been a stock draw sensation for years. Horton played the Montclair spot for three weeks in his standby, "Springtime for Henry," and is currently playing "Clarence" there, play being in its second week, with one more to go.

Montclair is being operated by Thomas Costello, recently out of the Army, and Thomas Haynes, the local duo being new in show business. Richard Skinner, who was connected with the Jersey venture, withdrew some time ago.

Liebman's 'Kid' Quest

Max Liebman is still scouting for a satisfactory casting for Billy the Kid, who is the central character in "Shooting Star," his $150,000 legit musical.

Sol Kaplan and Bob Russell did the tunes and, for a time, Jed Harris was anxious to stage it but all details are off until the male star is set.

American Red Cross Stock Co. in Wiesbaden

Wiesbaden, Germany, Nov. 17.

An American Red Cross stock company has been organized here by Francis I. Curtis, one-time David Belasco associate director and strawhat producer, for the 21,000 GIs in this vicinity. Troupe, headed by British film star James Mason, has been doing Robert E. Sherwood's "The Road to Rome" and is preparing "Made in Heaven." Last is a new play by Mason and Pamela Kellino, which will have its world preem here.

Curtis is using the ornate opera house for his venture. Building had been hit by incendiaries, and furniture removed by Nazis, so that a complete overhaul job has been necessary to put it into shape.

Plenty of Headaches For 'Nantucket' Flop; Red Soars to $360,000

Plenty of managerial headaches attended the brief showing of "The Girl From Nantucket," which closed at the Adelphi, N. Y., Nov. 17 after a week plus three days. And the maze of troubles hasn't been settled yet. Additional claims are piling up against Henry Adrian, who produced the show, now reported to have gone into the red for an incredible $360,000.

One of the added claims is an extra week's salary to cast and chorus in lieu of closing notice. Immediately after "Girl" opened and was panned, notice was posted but disappeared from the bulletin board a few days later. Money on deposit with Equity was used to pay off the company on both Saturdays of its Broadway existence.

All the limited boxoffice takings were retained by the theatre because of obligations piled up by the show management. The stage crew threatened to hold the curtain for the final performance, but was dissuaded as the amount involved was not large and the house guaranteed payment. One obligation not taken care of was the return fare to the Coast guaranteed Edward Clarke Lilley, who staged the book.

Adrian has now had two flops, the first being "Victory Belles," and there was a heap of trouble about that, too. He went into the Army before "Belles" finally stopped.

Urge Newsmen Okay Into ATAM P.A. Unit

A group of press agents in the Assn. of Theatrical Agents and Managers is anxious to broaden entrance requirements for members, with the idea of taking in newspapermen with experience in the drama field. Feeling is that some liberalization in rules is necessary since the "new-blood" clause for producers suggesting applicants was dropped from the last contract. Also that the apprentice system isn't allowing enough good men with drama training into the union.

George Ross, former N. Y. World-Telegram drama columnist and present general p.a., and David Quirk, N. Y. Daily News drama ed, are interested in joining ATAM. The p.a. group mentioned above has a lawyer now drawing up necessary legal amendment to present to union, idea being to let deserving newspaper-drama desk men in without opening door completely. Theory is to give newspapermen credit for their drama experience, similar to apprentice time.

Lindsay's Op

Howard Lindsay was operated on at Murray Hill hospital, N. Y., last Saturday (24) after receiving a series of penicillin treatments. Physicians traced infection to a stomach ulcer, and while major surgery was not necessary, he will be laid up for several weeks.

Lindsay was taken ill soon after the opening of Leland Hayward's presentation of "State of the Union," which he wrote with Russel Crouse. Play was acclaimed at the Hudson, N. Y. It was planned to organize a road "Union" company but, because of Lindsay's illness, show will be delayed.

2 Global Musicals

Broadway will see two musicals this season with book built on a round-the-world jaunt. One is the Nat Karson-Eddie Cantor "Nellie Bly," which opens tryout in Philly Sat. (1), other being Mike Todd's "Eighty Days," based on Jules Verne's "80 Days Around the World."

Orson Welles did book on latter and will direct. Cole Porter supplied music and lyrics.

Rose Gets London Okay on 'Carmen'

London, Nov. 27.

Billy Rose has obtained sanction of the British Labor Ministry to stage "Carmen Jones" in London. Previously reported that the ministry had nixed Rose's plans by refusing to discuss labor permits for the cast, but understood this was done only because Rose had not originally made a formal application for permission. Impresario will probably open "Jones" in London next fall in conjunction with either Emile Littler or Jack Hylton.

Understood the Labor Ministry is now willing to allow any stage or vaude shows to be imported, providing a concrete proposition is made. Excepting Rose, no other legit or vaude managements have applied. Chief obstacles now in the path of such importations are the ministry's rulings on double taxation and freezing of salaries. Both may be ironed out soon.

Lt. Col. Irving Somach, Vet Legit Backer, Upped And Discharged by Army

Lt. Col. Irving Somach, vet Broadway legit backer, exited the Army this week to resume his medical practice and play-financing.

Dr. Somach, who entered the service three years ago as a captain, was raised from major to lt. colonel last week, just before his discharge, on strength of his record with the Mt. Sinai hospital (N.Y.) Unit in the Africa, Italy and French campaigns. W.k. in show biz as a medico, he's one of the lucky originals in with Oscar Serlin's "Life With Father" syndicate.

Lt. Col. Somach is technical advisor on the forthcoming Lee Sabinson production, "Home of the Brave," by Arthur Laurents, radio scripter making his Broadway debut. Mike Gordon, ex-Group Theatre, is staging; Joe Pevney and Arthur Franz play two of the roles. Somach took all five to an Army psychiatry hospital over the weekend to see first-hand how narcosynthesis works; that's the drug which has an hypnotic effect on psychiatric patients, relaxes them, makes them tell the truth, speak freely and lose all inhibitions, and has been of invaluable help in curing war jitters. It's a switch on the lie-detector used by criminologists. Other leads in the forthcoming play are Alan Baxter and Russell Hardie, with an Xmas preem slated on Broadway, possibly at the Belasco where the play's rehearsing.

Clifford Hayman to Do Edwin Justus Mayer Play

Edwin Justus Mayer signed with Clifford Hayman Friday (23) for latter to produce his new play, tentatively titled "The Finishing Touch." Film actress Marsha Hunt is being sought for the lead.

Rehearsals are planned to start in three weeks.

Named San Antonio Mgr.

San Antonio, Nov. 27.

Robert Brink appointed manager of the Sunken Garden theatre.

Plays in Rehearsal

"O Mistress Mine" ("Love in Idleness)—Theatre Guild and John C. Wilson.

"Born Yesterday"—Max Gordon.

"Show Boat" (revival)—Richard Rodgers and Oscar Hammerstein.

"Home of The Brave"—Lee Sabinson.

"The Lute Song"—Michael Myerberg.

"St. Lazare's Pharmacy"—Eddie Dowling and Louis J. Singer.

"Pygmalion" (revival)—Theatre, Inc., Beatrice Straight, Richard Aldrich.

'Red Mill' Royalty to the Shuberts For Theatre Sets Booking Precedent

When "The Red Mill" moves to the 46th Street, N. Y., from the Ziegfeld, on Dec. 24, it will be first time that a show will be forced to pay a weekly "royalty" to obtain a booking. The fee will not apply to the house, possession of which goes to City Investing Co., but to the Shuberts, who have been operating the theatre and also "Dark of the Moon," which vacates the house and goes to the road.

Paula Sone and Hunt Stromberg, Jr., will be required to pay 5% of the weekly gross to the Shuberts, and if the show plays to capacity, which is $37,000, the "royalty" will be over $1,800 per week. "Mill" has been selling out at the Ziegfeld, which is larger than the 46th Street, but while the ticket sale will continue at $4.80 on weekday nights, price for Friday and Saturday will be $6, so that the musical will gross as much in the midtown house.

Shubert deal with the "Mill" management has no precedent, it is believed. The weekly nick will drop the show's share of the takings to 65% instead of 70%, which is usual for musicals.

Shuberts deliberately kept "Moon" in the 46th Street to prevent City Investing from taking over. Contract between the show and house stipulated that they could retain possession in the event the house ownership changed hands, as long as the current attraction was lighted. One of the Shuberts was quoted saying "Moon" would play into next summer no matter how much money it lost. During last summer the show was reputedly in the red right along, but when the "Mill" deal arose, the idea of continuing the drama indefinitely was skipped. One manager in commenting on the matter described the required payment from the musical as "almost what the Shubert red was" on "Moon" each week during the summer. Shuberts defend their tactics by rating City as opposition to their theatre "empire," new outfit owning and operating five legiters.

"Dark of Moon" closes Dec. 15 and goes on tour. City planned extensive alterations but there is too little time between the departure of "Moon" and the arrival of "Mill" for that work to be accomplished and it will await the end of the musical's engagement.

Harburg-Saidy's Musical Has 'Social Significance'

E. Y. Harburg and Fred Saidy, who did book on "Bloomer Girl" (Shubert, N. Y.), set to do book on a new, as yet untitled musical, with Earl Robinson and Burton Lane doing music, and Harburg the lyrics. Show is said to have a "social significance" angle in libretto.

Harold Arlen, who collabed with Harburg on "Bloomer Girl," also has a new musical, with Johnny Mercer, "St. Louis Woman," which is still slated to go on, although producers are still trying to find a lead replacement for Lena Horne, who bowed out.

Sam Katz and Arthur Freed of Metro reported backing first show, using own coin.

Chi Takes Umbrage At Hotel's Alleged Slight to Show Mob

Chicago, Nov. 27.

Hotel situation in Chicago isn't anywhere near as bad as it's painted, despite beefs to the contrary, according to various hotel operators here. Latter insist that stories that American Legion and other conventioneers have taken over the town are untrue. And that there's always plenty of room for show people is attested by Louis Ermeling, prez of the Chi Hotel Assn., as well as by hotel ops themselves.

Ambassador, Sherman, Palmer House, Croydon, Stevens, Blackstone, Drake, Morrison and others are doing everything they can for show people, as they have always done in the past, the various managements insist.

Story in VARIETY about room shortages on the road was what started the turmoil, and one of Ashton Stevens' columns in the Herald-American last week prodded it along by quoting a letter from Lewis Harmon, advance man for "Ryan Girl," who asked, "If Chicago wants shows why does it bum's-rush me, for one, from my hotel because of the five-day limit on rooms?" Funny angle to Harmon's squawk was that his show folded after six nights. "And then we broke our necks filling the 'Ryan' rooms with other shows!" manager Joe Akesson of the Croydon told VARIETY.

One way of forestalling such jam-ups in the future was offered by Stevens, who quoted VARIETY's remark that "hotel clerks think they are doing show people a favor to permit them to sign the register." Said Stevens:

"Let's say that theatrical companies book their railway transportation at the same time they book the theatres embraced in their tours. Well, why not make it a triple booking? Why not book the hotels right along with the playhouses and the Pullmans?"

New Stock Co. Does Weak Biz in Newark

Stock being tried again in Newark, N. J., at the former Orpheum (renamed the Opera Playhouse) has been weak on biz, despite the presence of names. First play arranged through J. J. Leventhal was "Ten Little Indians," which was followed by "Tomorrow the World," with Conrad Nagel and Elissa Landi. Third attraction is "The Hasty Heart," slated to be followed by a new play entitled "A Cup of Sleep," in which Jeanne Cagney and Blanche Yurka are billed to appear.

House is situated in a colored neighborhood. At first the Shuberts were named as being interested but that billing was eliminated. House was formerly used for Italian opera but around 25 years ago stock flourished in the Orpheum, with Mabel Brownell and Clifford Stork heading the company. Present stock outfit's management is Anthony Cerigone and Danny Hope, latter being a local orchestra leader.

Seek New Omaha Legiter

Omaha, Nov. 27.

Talk getting stronger for a legitimate house of proper size to be included in proposed new city auditorium.

Kansas City Music Hall likely to be pattern.

FRONT-OF-HOUSE SWITCHES ON B'WAY

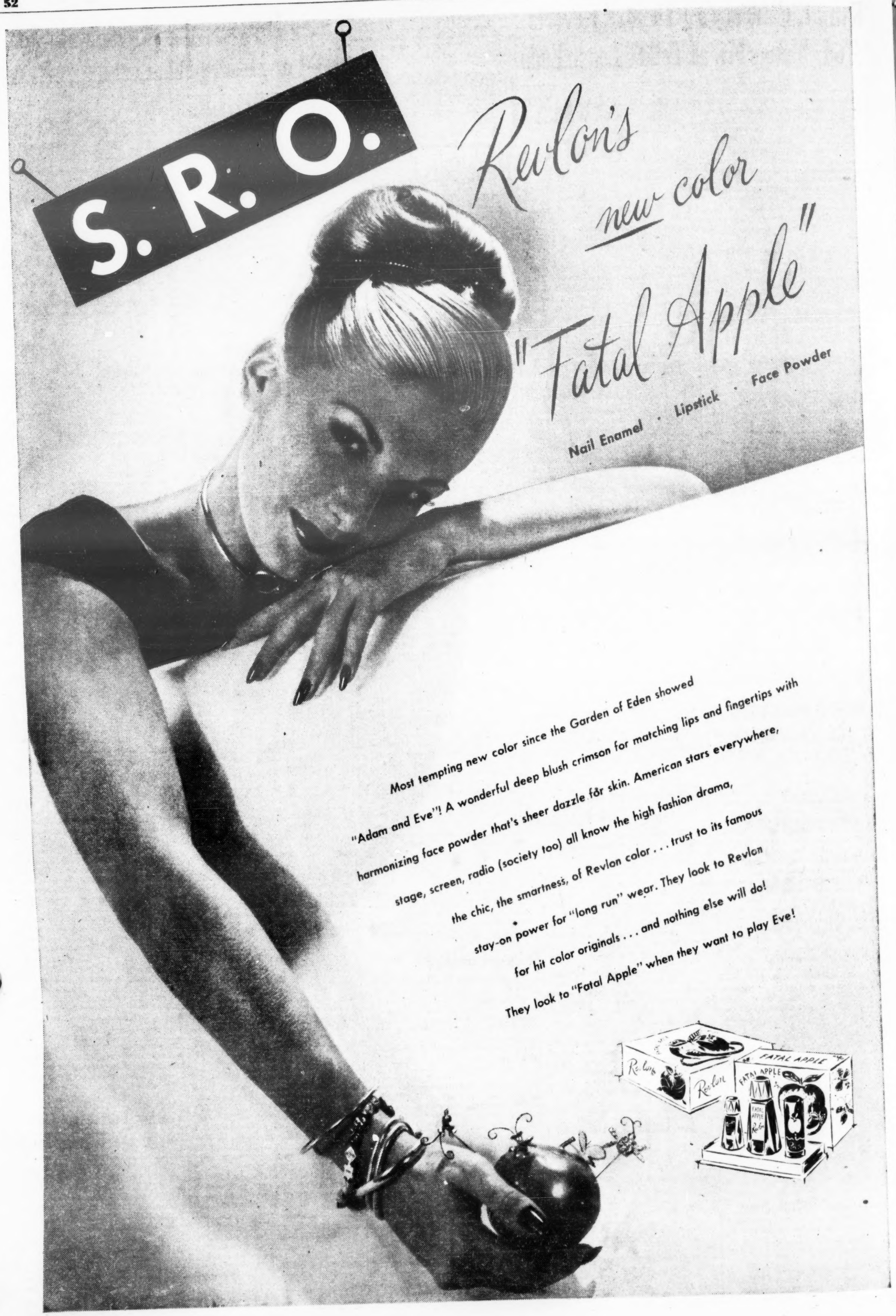
Change of management at three Broadway theatres will be accompanied by shifting in the front of the house. When possession of the 46th Street passes Dec. 15 to the City Investing Co., new owner of the property, Bill Goldheart will switch to the Broadhurst ("Follow the Girls") as treasurer while Ernest McCauley remains as house manager. Cora Gibbs of the Broadhurst boxoffice was supposed to switch to the 46th Street, but her contract was with the Shuberts, who lose the theatre.

George Ashby and Frank Williams are is the boxoffice of the Columbus Circle, formerly the International. "Hamlet," relights the house Dec 11, Sam Brinn being the manager. Walter Heyer has been spotted in the Mansfield ("Anna Lucasta") boxoffice, succeeding Ashby. The 48th Street ("Harvey") goes back to the Leblang estate at the end of this week (Dec. 1), but Julius Spector and Harry Goldheart remain in the b.o.

Touring 'Desert Song' Due in N.Y. on Jan. 8

Second Coast-produced operetta revival to reach Broadway this season will be "Desert Song," booked into the City Center theatre for four weeks starting Jan. 8. First was "The Red Mill," currently at the Ziegfeld.

"Song" opened at San Diego Sept. 7 and was credited with grossing $41,500 in nine performances there. It is currently at the Civic opera house, Chicago. "Song" was revived by the Los Angeles and San Francisco Light Opera Assn. It stars Walter Cassel, Metropolitan Opera Co. baritone, and Dorothy Sandlin.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'Ryan Girl' Whacked by Chi Critics, 6G; Tallu Nifty 21G, 'Desert' $34,000

Chicago, Nov. 27.

Of the three openers last week two clicked and one was a flop. Latter was "The Ryan Girl," which the Shuberts had hopefully inked into the Blackstone for a month but which turned out to be the big flopperoo of the new season. Slammed unmercifully by the critics, it got a miserable $6,000 in eight performances, despite the name draws of Edmund Lowe, June Havoc, Una O'Connor and Doris Dalton, and closed Saturday night (24).

Tallulah Bankhead drew raves in "Foolish Notion," second of the Theatre Guild-American Theatre Society's offerings, which got $21,000, and "The Desert Song" reaped the best notices of any operetta revival here in years and pulled in $34,000 for its first seven performances. Latter's advance sales total $62,000 to date—better than "Lady in the Dark" and "One Touch of Venus," and second only to "Winged Victory," which still holds the Opera House's best record for advances with $75,000.

American Legionnaires, in their first postwar convensh, favored only "Laffing Room Only." Take for the Olsen & Johnson show was $39,000, but even that was $3,000 less than the previous week. Thanksgiving hearthside-huggers and cold weather blamed for the drop here, as well as for "Carmen Jones," skedded to move out Jan. 5, which got $24,000; "Dear Ruth," $15,500; "Two Mrs. Carrolls," $13,500, and "Voice of the Turtle," $15,500. Extra matinee for "Anna Lucasta," however, hiked it to $19,600. Latter is really cleaning up.

Following "Ryan Girl" fiasco, Blackstone remains dark till Dec. 24, when "Hasty Heart," third Guild-ATS show, opens, and "Dark of the Moon" follows Jan. 21. Other shows imminent are "St. Lazare's Pharmacy," "Late George Apley," "Spring in Brazil," "Passing Show," "Suds in Your Eye," Ballet Theatre, and Sonja Henie ice revue.

'APLEY' REPEAT VISIT BIG $27,000 IN WASH.

Washington, Nov. 27.

"The Late George Apley," on its repeat visit, got $27,000 in eight performances at the National theatre last week. Milton Berle in "Spring in Brazil" has a $20,000 advance sale, and they are still buying.

"The Winter's Tale" comes in under auspices of the American Theatre Society, under Theatre Guild sponsorship, and is assured of an $18,000 week.

Two shows under the aegis of Arthur Hopkins will arrive in late December. Ethel Barrymore and a distinguished company will present "The Joyous Season" by Philip Barry. "The Magnificent Yankee," a biography by Emmett Lavery about the late Chief Justice Oliver Wendell Holmes, arrives Dec. 31. Louis Calhern will play the lead in this one, with Dorothy Gish as Mrs. Holmes.

'Hasty Heart' Fine 23G In Detroit; 'Father' 13G

Detroit, Nov. 27.

The Lindsay - Crouse - produced "Hasty Heart" had a fine week at the Cass, drawing $23,000 at $3 top. "Life With Father" had a mild third-week business at $2 top at the Shubert-Lafayette, drawing $13,000.

"Life" holds through this week while "The Winter's Tale" opened at the Cass on Monday (26) for one week's run.

McClintic Flies Back To Stage Cornell Play

Guthrie McClintic, who left Paris by plane Sunday (25), is due in New York today to begin directing rehearsals on "Antigone." Play, by Jean Anouilh, with Katherine Cornell and Sir Cedric Hardwicke starred, and produced by Miss Cornell and Gilbert Miller, is skedded to open Dec. 27.

McClintic left the U. S. Oct. 1 to teach at the American University Study Center, GI rest camp, at Biarritz. He staged "Winterset" with an all-GI cast, which opened Nov. 20 at swank Municipal Casino and ran five nights. McClintic also lectured to classes, and permitted GIs into his rehearsals, an unheard-of procedure for the producer-director back home.

Cooper's Legiter

Melville Cooper is in New York to take over a featured role in Richard Aldrich's Broadway revival of "Pygmalion."

Gertrude Lawrence will star in the legiter.

Current Road Shows

(Period Covering Nov. 26-Dec. 8)

"A Joy Forever"—Erlanger, Buff. (28-1); Royal Alex., Toronto (3-8).

"Angel Street"—Simmons Aud., Wichita Falls (26); Hardin, Abilene (27); Waco H., Waco (28); Mus. H., Houston (29); Paramount, Austin (30); Texas, San Antonio (1); Libby H., El Paso (3); Rio Grande, Las Cruces (4); Kimo, Alb'que (5); Aud., Santa Fe (6); Fox, Trinidad (7); H. S. Aud., La Junta (8).

"Anna Lucasta"—Civic, Chi (26-8).

Ballet Russe Highlights — Aud., Portland (26); Aud., Portsmouth (27); Metro., Prov. (28); Bushnell Aud., Hartford (30-1); Mem. Aud., Worcester (2); Karlton, W'mport (3); Rajah, Reading (6); Brouglar, Bethlehem (7).

"Billion Dollar Baby"—Shubert, Boston (26-8).

"Blackouts of 1945"—El Capitan, Hollywood (26-8).

Blackstone—Hanna, Cleve. (26-1); Town H., Toledo (2-5); Park, Youngstown (6-8).

"Blossom Time" — Curran, San Francisco (26-8).

"Brighten the Corner"—Walnut, Philly (26-1); Nixon, Pitts. (3-8).

"Carmen Jones"—Erlanger, Chi. (26-8).

"Dear Ruth"—Harris, Chi. (26-8).

"Dear Ruth" (2d Co.)—Geary, San Francisco (26-8).

"Desert Song"—Civic Op. Hse., Chi (26-8).

"Dream Girl"—Plymouth, Boston (26-8).

"Dunnigan's Daughter" — Nixon, Pitts. (26-1); Hartman, Columbus (3-5).

"Foolish Notion"—Studebaker, Chi. (26-8).

"French Touch"—Locust St., Philly (26-1).

"Gift for the Bride"—Park, Youngstown (1); Cox, Cinn. (3-8).

Gilbert & Sullivan — Parkway, Madison (26-27); Davidson, Milwaukee (29-1); Keith's, Gr. Rapids (3-5); English, Ind'p'lis (6-8).

"Hamlet" — Opera House, Boston (28-8).

"Hasty Heart"—Mem. Aud., L'ville (26); Cox, Cinn. (27-1); Pkway, Madison (3); Davidson, Milwaukee (4-8).

"Joyous Season"—Bush. Aud., Hartford (26); Ct. Sq., Springfield (27-28); Shubert, New Haven (29-1); Locust, Philly (3-8).

"Laffing Room Only"—Shubert, Chi. (26-8).

"Late George Apley"—Ford's Balto. (26-1); Walnut, Philly (3-8).

"Life With Father"—Shubert-Lafayette, Det. (26-1); English, Ind'p'lis (2-5); Coliseum, Evansville (6); Aud., Memphis (7); Ryman, Nashville (8).

"Murder Without Crime"—Lyric, Bridgeport (30-1); Bushnell, Hartford (3); Court Sq., Springfield (4-5); Mem. Aud., Worcester (6); Lawler, Greenfield (7); Acad. Mus., Northampton (8).

"Nellie Bly" — Forrest, Philly (26-8).

"Of All People"—Town H., Toledo (29-1); Shubert-Lafayette, Det. (3-8).

"Oklahoma!" — Colonial, Boston (26-8).

"Pick Up Girl"—Lyric, Allentown (26); Karlton, W'msport (27); War Aud., Trenton (28); Playhouse, Wilmington (29-1); Erlanger, Buff. (3-8).

"Pygmalion"—Shubert, N. Haven (6-8).

"Rebecca"—Robinson Aud., Little Rock (26); Mun. Aud., Shreveport (27); Mun. Aud., New Orleans (28-29); Lanier Aud., Montgomery (30); Temple, Birmingham (1); Albany, Albany (3); Aud., Savannah (4); Mun. Aud., Augusta (5); State, Winston-Salem (7); Acad. Mus., Roanoke (8).

"St. Lazare's Pharmacy"—His Majesty's, Montreal (4-8).

"School for Brides"—Copley, Bost. (26-8).

"Soldier's Wife" — RKO Va., Wheeling (27); Acad. Mus., Roanoke (30).

"Spring in Brazil"—Nat'l, Wash. (26-8).

"Student Prince"—Aud., Denver (26-28); Capitol, Salt Lake City (30); Biltmore, L. A. (3-8).

"Suds in Your Eye"—Aud., Pueblo (26); Arcadia, Wichita (27); Mus. Hall, K. City (28-1); Aud., St. Paul (2-5); Lyceum, Minn'p'lis (6-8).

"The Only Girl"—Metro, Seattle (26); Capitol, Yakima (27); Wilma, Missoula (29); Marlow, Helena (30); Fox, Butte (1); Capitol, Salt Lake C. (3); Aud., Denver (5-6); Univ., Laramie (7); Aud., Pueblo (8).

"The Passing Show" — Shubert, Philly (26-8).

"The Winter's Tale"—Cass, Det. (26-1); Amer., St. Louis (3-8).

"The Would-Be Gentleman"—Wilbur, Bost. (26-8).

"Tobacco Road" — Shubert, N. Haven (26-28); Erie, Schenectady (29-1); Ford's, Balto. (3-8).

"Two Mrs. Carrolls"—Gr. Northern, Chi. (26-8).

"Voice of the Turtle"—Selwyn, Chi. (26-8).

"Windy Hill"—English, Ind'p'lis (26-28); Hartman, Columbus (29-1); Cass., Det. (3-8).

'Blackouts' Hits 17G As T-Day Boosts L.A. Take

Los Angeles, Nov. 27.

Thanksgiving Day helped the few shows that were running in town when grosses jumped for the extra performances. Top coin went to Ken Murray's "Blackouts of 1945," which hit $16,900 for the 177th frame at El Capitan.

"Motel Wives" garnered $3,000 in the 16th stanza at the Musart. First week of "Maid in the Ozarks," back at the Belasco again, was good for $6,000, fair enough considering its the third run.

'Fruit' Walloping $21,000 in Philly

Philadelphia, Nov. 27.

Although all four of the legit offerings on display locally last week were or had been recipients of notices ranging from lukewarm to downright unfavorable, biz was generally good all along the line with, of course, the Thanksgiving holiday and the Penn-Cornell football game Saturday helping plenty at the b.o. Attendance earlier in the week, especially Monday and Tuesday, hadn't been so hot.

Big wallop of the week was "Strange Fruit," Lillian Smith's dramatization of her own bestseller, playing its 2d and final stanza at the Forrest. Attack on show by ministerial group, on morality grounds, got plenty of publicity and that helped, although "Fruit" had turned in a fine first week's gross in face of unfavorable (except one) notices. Last week's figure was a socko $21,000. Show kept to regular house policy of Wednesday matinee and got the $21,000 in regular eight performances. Running time of show was materially cut towards end, but show ran too long anyway. One or two cuts were made by author at request of local censor.

Last week saw three openings for the first time in one evening this season. And not one of the trio got what might be called really favorable notices. First-stringers went to the Locust to see "The French Touch," and the score was one for, two against. Bulletin, which had been only sheet to praise "Strange Fruit," got the hammer out for "Touch." However, the Irving Jacobs comedy production got an okay $15,200, also in eight performances.

Second-string crix went to the Walnut and although there were no solid pans, "Brighten the Corner" didn't get a single enthusiastic pat on the back either. Early week trade was poor but biz picked up with holiday and reached $11,600, also for eight performances, including the Thanksgiving Day matinee.

Only show intended to give an extra matinee was "The Passing Show," which was also given a rather cool reception by men sent to cover it Monday, and so management changed its mind. The big Shubert revue at the Shubert was the city's only musical and did plenty of trade, especially in last three days of the week. Management has decided to hold it here for three weeks and in view of postponement of "Nellie Bly" preem at the Forrest until Saturday. "Show" ought to do a socko week. Got $29,000 with $4.34 top.

"Bly's" opening here will be terrific and a headache for management, coming as it does after three days' postponement and on night of Army-Navy game. Show is skedded for two weeks, first night scaled from $6.20, thereafter at $4.34.

'Winter's Tale' 10G, Near Capacity, Cincy

Cincinnati, Nov. 27.

"The Winter's Tale" did a near-capacity $10,000 on four performances in first half of last week at 1,300-seat Cox. Top was $3.60.

This week "The Hasty Heart" at same scale for five nights and two matinees. Luise Rainer in "A Gift for the Bride" tenants the house next week at $3.60 top.

'Tom' $5,300, Denver

Denver, Nov. 27.

"Uncle Tom's Cabin" did a fine $5,300 in two nights at the 3,271-seat auditorium, with a $3 top.

Turkey Day Foul on Broadway, Rest Of Week Good; 'Spring' Click $17,000 In 1st 4, 'State' 23½G in 1st Full Sesh

Thanksgiving Day biz not nearly as strong as expected, 20 holiday matinees doubtlessly being too many. Business was off that evening and on Monday. Although Friday and Saturday (23-24) were big in nearly all legiters, there were few increases in grosses and a block of attractions dipped somewhat. Grosses for dramas off $1,000 and musicals up to $3,000.

Three premieres last week. "The Day Before Spring" proved best, with indications it will be a musical click. "A Day of Hunting" drew mixed notices, mostly doubtful. "Marriage is For Single People" was drubbed and stopped Saturday after five performances.

"State of The Union" was capacity with takings around $23,500 in its first full week.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"A Sound of Hunting," Lyceum (1st week) (D-993; $3.60). All-male cast war drama given doubtful rating by most critics; light after debut but better later; moderate, around $8,000, in first seven times.

"Anna Lucasta," Mansfield (65th week) (D-1,041; $3.60). Long-run colored cast drama still commands virtual capacity; $18,500.

"Are You With it?" Century (3d week) (M-1,713; $4.80). New musical hit selling out all performances, with gross around $41,000.

"Bloomer Girl," Shubert (61st week) (M-1,382; $5.40). Varies but little from week to week and always among the musical leaders; bit off; around $31,000.

"Carousel," Majestic (32d week) (M-1,695; $6). Advance so strong that changing conditions do not affect the gross, which exceeds $49,000.

"Dark of the Moon," 46th Street (36th week) (D-1,319; $4.20). Two more weeks and then the road; "The Red Mill" moves down from Ziegfeld; picked up lately; $14,000 last week.

"Day Before Spring," National (1st week) (M-1,164; $6). Notices not as favorable as expected but majority opinion is thumbs up; $17,000 in first four times; had $12 top at premiere.

"Dear Ruth," Miller (50th week) (C-940; $4.20). Off around $1,000, true of many shows, but takings still big at better than $17,200.

"Deep Are the Roots," Fulton (8th week) (D-968; $4.20). Not so many parties and count went to around $19,000; that means capacity plus.

"Follow the Girls," Broadhurst (85th week) (M-1,160; $4.80). Some offishness here as with most others but run musical getting plenty; rated around $27,500 last week.

"Harvey," 48th Street (56th week) (C-925; $4.20). One run hit that never varies and grosses $18,300 every week.

"Hats Off to Ice," Center (72d week) (R-2,994; $1.98). Played an extra performance again and the gross of the long-staying skating revue got $33,600 quoted.

"I Remember Mama," Music Box (59th week) (CD-979; $4.20). Continues at capacity gait despite length of run, the gross always being close to $21,500.

"Life With Father," Bijou (312th week) (C-614; $3.60). With takings approximating $10,500, registered another winning week.

"Marinka," Barrymore (19th week) (O-1,115; $4.80). Business has been fairly good; dropped to $18,500.

"Oklahoma!," St. James (139th week) (M-1,509; $4.80). In ticket circles they'll still bet this show will break all musical run records; standees always; over $31,000.

"On the Town," Beck (48th week) (M-1,214; $4.80). Better office reaction here than most others, with grosses approximating strong $30,000.

"Polonaise," Alvin (7th week) (O-1,331; $4.80). Operating to profit despite earlier reports; around $31,000; moves to Adelphi next Monday (3).

"Song of Norway," Imperial (66th week) (O-1,427; $6). Operetta smash goes clean most performances but dropped around 3Gs last week to $38,000.

"State of the Union," Hudson (2d week) (C-1,065; $4.80). Got nearly $23,500 in first full week, and would have reached $25,000 but for concession on couple of parties; standees.

"Strange Fruit," Royale (D-996; $3.60). Presented by Jose Ferrer; written by Lillian Smith, who wrote novel of same name; mixed cast drama opens Thursday (29).

"The Glass Menagerie," Playhouse (34th week) (CD-865; $4.20). Another of last season's product that always sells out; gross top $18,500.

"The Mermaids Singing," Empire (C-1,082; $3.60). Presented by Alfred de Liagre, Jr.; written by John van Druten; opens tonight (28).

"The Rich Full Life," Golden (D-769; $3.60). Third (plus two days) and final week; another show that did not live up to out-of-town rating; $6,000; next attraction "Murder Without Crime," Dec. 10.

"The Rugged Path," Plymouth (2d week) (D-1,063; $4.80). Standees at every performance last week, and gross went to another high because no second night press; nearly $26,300.

"The Voice of the Turtle," Morosco (86th week) (C-939; $3.60). Little or no variance for champ three-person comedy; around $19,000.

"Therese," Biltmore (17th week) (D-920; $4.20). Went off around $1,000, as did many others, and gross approximated $17,000; so far on right side of ledger.

"Up In Central Park," Broadway (43d week) (M-1,900; $6). Gross varies sometimes in big house; last week's count around $36,000, still highly profitable.

"You Touched Me," Booth (8th week) (C-712; $4.20). Rated among the moderately successful arrivals this season; around $10,000 last week.

REVIVALS

"The Red Mill," Ziegfeld (6th week) (M-1,626; $4.80). Has found another berth and will move down to 46th Street Dec. 24; selling out; over $37,000.

"The Tempest," City Center (D-2,693; $2.50). Now in third week, and may last longer; got around $25,000; no further road time arranged.

'Billion Baby' Hot 19½G in Boston

Boston, Nov. 27.

"Billion Dollar Baby" and "Ballet Russe Highlights" joined the town's rialto roster last week, the former at the Shubert on Thursday (22) night and the latter at the Opera House same night for four performances only.

"Baby" appeared to puzzle the crix as a musical without too many laughs and plenty of bitter satire, but the verdict on the whole was yes.

Next opener (after the two this week) is "Pygmalion" at the Plymouth on Dec. 10. "Dunnigan's Daughter" same night at the Wilbur. Then Guy Kibbee's show at the Copley the 14th; "Nellie Bly" at the Shubert during the week of 17th; "Born Yesterday" at the Wilbur, 24th, "Voice of the Turtle" at the Plymouth and another Copley opening same night. "Late George Apley" at the Colonial, 25th; "The Desert Song" at the Opera House Dec. 31; "You Only Twinkle Once" at the Wilbur, Jan. 7.

Estimates for Last Week

"Ballet Russe Highlights," Opera House (3,500; $4.20). Touched an estimated $7,600 on four performances, second visit here, having been in for similar stay in August. "Hamlet," the Evans military version, opens here tomorrow night (28).

"Billion Dollar Baby," Shubert (1,500; $4.20). Opened Thanksgiving night and remains through Dec. 1. Notices were good to rave, chief reservations dealing with bitter tone of the satire and lack of comedy. Caught nifty $19,500 on four performances, great.

"Joyous Season," Plymouth (1,450; $3.60). Name draw mostly responsible for swell $19,500 on second week. "Dream Girl" opened here last night (26).

"Mermaids Singing," Wilbur (1,400; $3.60). Finished second week of pre-B'way engagement at $14,500. "Would-be Gentleman" opened here last night (26).

"Oklahoma," Colonial (1,500; $4.20). Still at sold-out level of $30,100 for fifth week and will remain at same until it pulls out Dec. 15.

"School for Brides," Copley (1,200; $3). Third week eased off to $7,500 estimates. Remains until Guy Kibbee's play comes in the 14th.

'Dunnigan's Daughter' Okay $17,000 in Balto

Baltimore, Nov. 27.

"Dunnigan's Daughter" came into Ford's last week and, thanks to a strong advance sale for the first of five plays promised under American Theatre Society-Theatre Guild subscription, it managed to overcome bad notices with an okay $17,000.

Current is "The Late George Apley," in return booking after previous pre-Broadway visit. Return of "Tobacco Road" set to follow.

'Suds' 17½G, Frisco

San Francisco, Nov. 27.

Last week saw the final seven days of "Suds in Your Eyes" chalk up neat $17,500.

Victor Herbert's revival, "Only Girl," chalked up for its final and second week $16,500; tepid.

Play Out of Town

Dream Girl

New Haven, Nov. 22.

Playwrights Co. production of comedy in two acts by Elmer Rice. Stars Betty Field; features Wendell Corey and Evelyn Varden. Staged by Rice; settings and lighting by Jo Mielziner. At Shubert theatre, New Haven, Nov. 22, '45; $3 top.

Georgina Allerton ..... Betty Field
Lucy Allerton ..... Evelyn Varden
Radio Announcer ..... William Crockett
Dr. J. Gilmore Percival ..... William A. Lee
George Allerton ..... William A. Lee
Miriam Allerton Lucas ..... Sonya Stokowski
The Obstetrician ..... William A. Lee
The Nurse ..... Evelyn Varden
Jim Lucas ..... Kevin O'Shea
A Policeman ..... James Gregory
Claire Blakely ..... Helen Marcy
A Stout Woman ..... Philippa Bevans
The Doctor ..... Don Stevens
Clark Redfield ..... Wendell Corey
The Judge ..... William A. Lee
The District Attorney ..... William Crockett
George Hand ..... Edmon Ryan
Bert ..... Don Stevens
A Mexican ..... Wendell Corey
Three Other Mexicans ..... David Pressman, James Gregory, Jack Woods
A Waiter ..... Stuart Nedd
Arabella ..... Sonya Stokowski
Luigi ..... David Pressman
An Usher ..... Gaynelle Nixon
Miss Delehanty ..... Helen Bennett
Antonio ..... Don Stevens
Solarino ..... Robert Fletcher
A Theatre Manager ..... William A. Lee
A Head Waiter ..... William Crockett
A Waiter ..... Robert Fletcher
Justice of the Peace ..... William A. Lee

Elmer Rice has come through with a thoroughly enjoyable comedy in "Dream Girl." Add to his bright scribbling a standout performance by Betty Field (Mrs. Rice) and a novelty of presentation that maintains high interest, and the sum total is a production that gives every indication of a substantial click. Numerous curtain calls were in order at preem. A potential legit hit presages a successful film followup.

Script is a study in introspection that carries solid laughs and at the same time has its froth sunk in an earthy foundation that has practically every auditor exchanging places with one or more of the characters. Rice has done some keenly observant writing on this one and he has dressed up with clever dialog the familiar theme of the mouselike girl falling for the brash guy who browbeats her verbally. He has peopled his story with very real humans who are at all times natural and interesting.

Plot depicts a full day in the life of Georgina Allerton, attractive young bookshop proprietor who does more dreaming out of bed than in it. Practically everything she encounters is a cue to drift off into a mental haze as a counterstep against actually bucking the realities of life. She carries a torch for her drifting brother-in-law, Jim Lucas, with whom she pictures an idyllic existence which she attempts to incorporate into a novel. When Lucas prepares a divorce, thus leaving the way open for Georgina to choose the path she has been following in her daydreams, she is snapped out of her trance by Clark Redfield, brusque young book reviewer, who is angling for a spot in his sheet's sports department. Obviously, the pair hit it off romantically by the final curtain.

Miss Field's scope of acting in "Girl" runs from a commendable delivery of Portia's "quality of mercy" monolog to an hilarious bit as a suicidal streetwalker. Other flights of imagination peg her as the mother of newborn twins; the killer of the young newspaperman; a lady enjoying an amorous Mexican holiday with a married book dealer; a bewildered girl relieving a psychosis via a radio quack. Binding these interludes together is a sincere picture of a girl groping her way through indecision and apparent frustration. Miss Field puts a high polish on each individual interpretation.

Playing the earthy reporter is Wendell Corey, who does an ace job. His comedy lines offer sock delivery and his sober sequences get capable handling. Evelyn Varden fills a laugh niche adroitly, knocking off numerous hearty chuckles. William A. Lee carries multiple assignments in good fashion, and Edmon Ryan registers well as the book-dealer chaser who almost does the girl wrong. Kevin O'Shea is a good choice for the somewhat nebulous Lucas and he does okay by a nicely shaded satire on a courtroom defense plea. Helen Marcy is good as Georgina's bookshop partner. Numerous minor roles get efficient attention from balance of cast.

A substantial share of entertainment value is contributed by the novel technical presentation abetted by a three-section unit on tracks working in conjunction with sliding panels. It's a setup that requires expert timing and rates a bow for the stage crew responsible for an unusually smooth premiere of an intricate layout that included 185 light cues alone.

Miss Field's Mainbocher apparel draws hearty femme approval.

Bone.

NEW YORK---BOSTON
BALTIMORE and HOLLYWOOD
CRITICS APPLAUD

JANE KEAN

"JANE KEAN is altogether the Best—she is downright vibrant."
HOWARD BARNES, N. Y. Herald Tribune

"JANE KEAN is an exceptionally capable little comedienne—She has charm too."
BOSTON-AMERICAN

"JANE KEAN a saucy and beguiling young lady with an elegant figure and a twinkle in her eye—steals the show without half trying."
BALTIMORE SUN

"JANE KEAN, a slick chick—a bright blonde sight for sore eyes—and her expert trooping."
IRVING HOFFMAN, Hollywood Reporter

EDWARD CLARKE LILLEY personally supervised
MISS KEAN'S performance

Stebbins Readies Play

Rowland Stebbins, who used the now discarded label of Laurence Rivers, Inc., when he entered show business in 1930 with "The Green Pastures," which proved a smash, is readying "Flamingo Road," a drama by Robert and Sally Wilder. Stebbins became inactive as a producer and relinquished his uptown offices several years ago. Unable to find suitable space near Times Square for the "Road" managerial staff, it is being cast in Stebbins' office on lower Broadway.

Jose Ruben is casting the play and will stage it. Charles G. Stewart is general manager and Miriam Doyle, production supervisor, have rejoined Stebbins.

Crick With Bone to Pick Suspects Dirty Work At Times Sq. Crossroads

New Haven.

Editor, VARIETY:

Is there something going on in Broadway critical circles that we of the hinterland don't, and perhaps should, know about?

I have in mind the current situation of out-of-town clicks being batted down rather consistently by the Gotham boys. Specifically, I'm thinking of the receptions accorded "The Assassin" and "Secret Room."

As you know, New Haven is a pretty tough town as far as legit is concerned. When they don't like 'em, they really don't, and likewise when one strikes local fancy, it's a fairly accurate sign that the play at least has entertainment value. Both of the above shows received favorable local reception, but it was different story when they hit New York.

I can understand the possibility of an about-face in the case of "Secret Room" (my own notice called for "a rewrite of Act One and the leveling off of numerous humps and hollows before production can be classified as grade A"). But in the case of "Assassin" I can't quite reconcile the blasting it took with the Radie Harris item in DAILY VARIETY: "Irwin Shaw's play was assassinated quickly, but the murder by the critics was unjustified. The first-night audience gave it 13 curtain calls, and embraced David Selznick's new Swedish import, Frank Sundstrom." It doesn't seem to add up right.

Which brings me back to my opening question. Are the boys just being excessively tough, or is there something funny going on?

Harold M. Bone.

'Of All People' Marked By Mgr. Dissension

Final rehearsals of "Of All People," Ralph Spence comedy starring Walter Catlett and Bert Wheeler, were marked with dissension, mostly of a managerial nature. However, Monte Proser and Walter Batchelor are expected to open the show in Toledo tomorrow (29) on schedule. Additional out-of-town bookings have been made so that the show will have more time prior to Broadway.

Jed Harris, who staged the show, walked out before the troupe left town. Outfit arrived in Toledo on Monday (26) with Batchelor in charge, Proser being elsewhere fixing "Spring in Brazil," which he produced with Lee Shubert. Taylor Holmes, who quit "Marinka" (Barrymore, N. Y.) to join "People," assumed directional duties. Ben Stein quit as general manager, as did Jack Effrat, stage manager.

First Preem in 20 Years

Toledo, Nov. 27.

When "Of All People" opens in the Town Hall theatre here Thursday (29), it will be the city's first legit premiere in over 20 years. It is also the first of three new plays scheduled to open in the Town Hall before the end of 1945, others being the Lunts in "O Mistress Mine" and Katharine Cornell in "Antigone."

Batchelor is a native of Toledo and began his theatrical career as a candy butcher.

Billy Rose Corp. Switches

Albany, Nov. 27.

Ziegfeld Theatre Corp., of New York (Billy Rose) has been dissolved. On the same day papers were filed with the Secretary of State in Albany showing a change of name from Diamond Horseshoe Enterprises, Inc. (also Rose) to Ziegfeld Theatre, Inc.

Plays Abroad

Under the Counter

London, Nov. 23.

New comedy with music in three acts by Arthur Macrae; music by Manning Sherwin, lyrics by Harold Purcell. Directed by Jack Hulbert. Presented by Lee Ephraim, Tom Arnold, Emile Littler at Phoenix theatre, London, Nov. 22, '45.

Jo Fox ..... Cicely Courtneidge
Mike Kenderdine ..... Cyril Raymond
Tim Garret ..... Thorley Walters
Sir Alec Dunne ..... Hartley Power
Eva ..... Irene Handl
Zoe Tritton ..... Jeanne Stuart
Hugo Conway ..... John Gregory
Inspector Baxter ..... Francis Roberts
Mr. Burroughs ..... George Street
Mr. Appleyard ..... Frederick Farley

A new departure for Cicely Courtneidge, appearing for the first time in years without her equally famous husband, Jack Hulbert. However, he directed the show and staged the dances. Almost a straight comedy with songs interpolated. Idea is too topical and localized to appeal to any audience outside Britain, but is well and amusingly handled. It is cinch boxoffice because the star has great personal appeal here.

A pair of erstwhile stage lovers meet after 10 years. She is now a star, and he is an Army liaison officer on leave from Paris. She is a born "wangler," dabbling in black market goods and getting around the law in every conceivable way. However, she boasts of it all unwittingly in front of a police inspector whom she mistakes for a wigmaker.

This is a brilliantly funny opening to the play, which has difficulty in keeping up to this fast pace. The totally unscrupulous gal for the remaining two acts endeavors to win back her former lover and "wangles" his transfer from Paris to London. Only that this goes awry, because he is posted to Burma instead. But even this obstacle is overcome by vamping a Cabinet Minister and pulling a few strings.

Male support is adequate, if colorless, and scenes are brightened by the musical numbers, from the tuneful pen of Manning Sherwin. These are introduced by a bevy of comely chorines who are supposed to be rehearsing with the star for a charity show.

In addition to Miss Courtneidge's robust virility and many amusing lines, she displays pathos and sincerity. These are the facets of her personality which have long endeared her to the public. *Clem.*

Charlotte Et Maximilien

Paris, Nov. 20.

Mrs. Paul Rolle production of play by Maurice Rostand. Stars Gaby Morlay, Marie Ventura and Samson Fainsilber; features Marcelle Monthil, Lily Clairval, Raymond Jamin, Georges Vitray, Leon Gautier, Andre Murnay, Pierre Vernet, Robert Dartois, Charles Castelain, Marcel Millet, Sylvio de Pedrelli, Mario Lembo, Jean Seguin, Jacques d'Herville. Staged by Mrs. Paul Rolle. Sets by Emile and Jean Bertin. At Gymnase, Paris, Nov. 7, '45.

Empress Charlotte ..... Gaby Morlay
Empress Eugenie ..... Marie Ventura
Ursula ..... Marcelle Monthil
Mme. Carette ..... Lily Clairval
The Emperor's Son ..... Raymond Jamen
Emperor Maximilian ..... Samson Fainsilber
The Bishop ..... Georges Vitray
Merinoe ..... ?
Porfirio ..... ? Leon Gautier
Napoleon III ..... Andre Marnay
Mexican Officer ..... Pierre Vernet
Gurierrez d'Estrada ..... Robert Dartois
Lopez ..... Charles Castelain
Comte Zichy ..... ?
Tudos ..... ? Marcel Millet
Almonte ..... Sylvio de Pedrelli
Ramiero ..... Mario Lembo
Napoleon's Envoy ..... Jean Seguin
Guiseppe ..... Jacques d'Herville

A well-produced costume play of the hoop-skirt period, with fine sets, will draw the femme trade. The sad love story of the imperial couple that tried to rule Mexico about 1865 is swamped by the large scale of production. The historical background tends to draw attention away from the human element however praiseworthy may be Gaby Morlay's attempt to center interest on the love story. Apart from the cast names and costumes, the play's best bet is the current indiscriminate craze for entertainment.

Story opens in 1864 in the Adriatic seaside residence of Archduke Maximilian of Austria and his wife, nee Princess Charlotte of Belgium. They are madly in love with each other and, despite ill omens, decide to go to Mexico with the understanding that Emperor of France, Napoleon III, will send troops there to help them establish an empire. Next tableau, in a set that gets a gasp from the audience, shows them in their Mexican palace just after they arrive there. Last scene of the first act is some months later, after a revolution has broken out. Charlotte is leaving Mexico to beg Napoleon and his wife to send French troops. Next scene shows Charlotte at the St. Cloud Imperial Palace near Paris seeking help and being turned down on political grounds. Result is that Maximilian goes to a death cell prior to facing a firing squad. Last scene, 20 years later, shows Charlotte mad from grief over her beloved husband's death. She receives a call from the dethroned Empress Eugenie who cannot make her realize that Maximilian is really dead.

Formal manners in keeping with imperial courts result in rather stiff acting generally. Miss Morlay's acting is in strange contrast with that of others in the cast since it is a human portrayal. Maximilian, as played by Samson Fainsilber, is rather stiff, except in his death-cell scene. More formal still is Marie Vantura as the French empress.

The only other important role is that of Georges Vitray as the bishop of Mexico, dignified advisor of the imperial couple. Marcelle Monthil, as Charlottle's old and silly lady-in-waiting, brings little comedy relief. Except in Maximilian's death scene Miss Morlay is continuously on the stage, and makes the show as good as it is. *Maxi.*

DE CUEVAS IN ON DEAL WITH TODD FOR THEATRE

Understood that the deal made by Mike Todd for the former Cosmopolitan, again renamed from the International to Columbus Circle, N. Y., calls for George de Cuevas to be a partner in operation of the theatre and probably in on "Hamlet," which will star Maurice Evans and which is due to bow in there Dec. 11. De Cuevas headed the International Ballet, which cost nearly $1,000,000 in the same spot last season. He has the lease on the house, rental period extending for the next four years.

It is the intention of de Cuevas and his wife, a kin of the Rockefellers, to establish his ballet outfit in Paris; so, he would not actively manage the Circle. He plans to go abroad as soon as a house can be produced near the French capital, their former home there having been destroyed during the war.

Kern Widow, Daughter Left Bulk of His Estate

Los Angeles, Nov. 27.

Bulk of the estate of the late Jerome Kern, noted composer, will go to his widow, Elizabeth, and his daughter, Elizabeth Kern Shaw, divorced wife of bandleader Artie Shaw.

Estate consists chiefly of royalties from song hits, realty and personal property.

Set Indpls. Al Fresco

Indianapolis, Nov. 27.

The go-sign was given for summer opera here when directors of the newly formed Indianapolis Theatre Assn., Inc., approved plans for new outdoor 5,000-seater at Garfield park.

Over 50% of $75,000 operating fund now being solicited quietly in city already has been subscribed.

'OKLA.' ROCHESTER SRO

Rochester, N. Y., Nov. 27.

Apparently what Rochester has been waiting for is "Oklahoma!"

The Auditorium, 2,500-seater, which usually plays one and two-nighters, booked a road company for the week of Dec. 17 and set the boxoffice sale to start Dec. 10. But indications are there won't be any boxoffice sale because of avalanche of mail orders. Manager Will Corris was reported trying to get extra performances without success.

Harry Stockwell, guesting with the Civic Orch in Sunday night (25) pop concert, sang some of the "Oklahoma!" songs to SRO audience. He had been in both N. Y. and Chicago companies of musical.

Variety Bills

Continued from page 49

Irene Feodora
Dara Birse
Karavaeff
Spivy's Roof
Spivy
Jayne Manners
Stork Club
Morales Orc
Tony Pastor
Doc Marcus
G. Andrews Orc
Carolyn Marsh
Floria Vestoff
Versailles
Dwight Fiske
Emil Petti Orc
Village Barn
Bert Stone
Patsy Lane
Miriam Gwinn
Zeb Carver
Village Vanguard
Big Bill
Paul Villard
Bibi Osterwald
Schirmer Trio
Wivel
Lee Ross
Stella Reynolds
The Carrolls
Kostrar
Gaby Horton Orc
Zanzibar
Duke Ellington Orc
Louis Jordan Orc
Golden Gate 4
Jesse & James
Claude Hopkins Orc
Zimmerman's
W. & J. Brown
Wayne Thompson
Adrienne Parker
Bela Zsiga
Gene Kardos Orc

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Broadway

Metro director S. Sylvan Simon east on biz.

Monty Woolley in Doctors hosp for a checkup.

Eddie Golden east, conferring with RKO sales heads.

Bill Pine (& Thomas) arrived east yesterday (Tuesday).

Naval Lt. Herman Stein (MCA) expects his discharge soon.

Edwin L. Marin, UA director, in town to look over new plays.

M. H. Aylesworth laid up three days with wisdom-tooth trouble.

Caesar Dunn again holed in at Ft. Lauderdale, Fla., for the winter.

Joe Glover doing the arrangements for the "Nellie Bly" musical.

Curt Weinberg, ex-p.a., back in the States, but not yet out of the Army.

Music publisher Jack Robbins starts his annual winter visit to Miami on Dec. 15.

Jack O'Brien, AP amusement editor, entering Doctors hospital for minor operation.

Soot fire in chimney at Equity's building put heating plant out of operation for several days.

Capt. Joshua Logan will stage "Annie Oakley" (Ethel Merman) for Rodgers & Hammerstein.

Damon Runyon doing a feature piece on the Stork's Sherman Billingsley for Cosmopolitan.

G. L. Carrington, Altec Service prez, in from the Coast for two weeks at the N. Y. office.

The Leon Enkens (Leon & Eddie's) hosted a welcome-home party for their son, Lt. Philip Enken.

Frank Loesser's chore at Paramount, starting mid-December, will be a Betty Hutton filmusical.

Joseph Rumshinsky, dean of Yiddish composers, celebrating his 40th anniversary in show business.

Bryan Foy and Gregory Ratoff in from the Coast conferring with eastern studio rep, Joe Moskowitz.

Macy's spectacular Thanksgiving parade over at 1:30 p. m., so no interference with matinee traffic.

Angus Duncan out of Army and back with Equity, using desk on platform formerly Paul Dullzell's.

Charlie McDonald, hospitalized couple weeks with heart condition, has been battling a bad eye infection.

Dan McElwaine in for a week interviewing talent for a new type musical for Andrew Stone Productions.

Plenty of talk about a raw line in a tabloid column last week. It was bluepenciled before distribution by syndicate.

Paramount feted its new national director of publicity and advertising, Col. Curtis Mitchell, at 21 yesterday (Tuesday).

Louis B. Mayer was bedded with a rash while here. Returning this week with Howard Strickling to Hollywood.

New Knickerbocker Luncheon Club to meet at the Plaza's Terrace Room on alternate Thursdays beginning Jan. 3.

Frank Sinatra will go to Philly Dec. 10 to receive the Golden Slipper Unity Award for his work in promoting tolerance.

Two Hollywood restaurateurs, Dave Chasen and Bob Cobb, quickie-vacationing in New York, return to the Coast this weekend.

Si and Dodo Seadler celebrated their 25th anniversary in Boston with their son, Steve, over the Thanksgiving weekend.

Bonestell Gallery for the last two weeks has featured one-woman show of 25 paintings by Bessie Lasky, wife of producer Jesse Lasky.

Irving Berlin holing in next week to work on the tunes for Rodgers & Hammerstein's "Annie Oakley," in place of the late Jerome Kern.

Ex-Lt. Comm. T. Edward Hambleton, of Baltimore, former Broadway producer, now out of Navy and contemplating return to legit field.

Glendon Allvine, of MPPDA, back from Washington, where he completed arrangements for the industry dinner to be held in the capital Dec. 4.

Major Gen. Ted Curtis and Frank Sinatra to be awarded Picture Pioneers scrolls of honor at the annual Harvest Dinner tonight (Wed.) at the Waldorf.

Laurence Schwab, erstwhile Broadway producer, doing a regular Sunday column, "Look Here, Now!" for the Miami Daily News. First one started Nov. 4.

Manhattan model Harriet Holmes the first U. S. femme chosen by the French Army hq at Baden-Baden (Germany) as Pinup Girl No. 1 following Yank mag's publication of her photo.

Dorothy Parker had the sublease on the late Bob Benchley's Hollywood apartment at Garden of Allah, and, while about ready to come east, she wouldn't relinquish it "until Bob got back."

Menasha Skulnik will resume his original stellar role in "Wish Me Luck," Yiddish musical at the 2d Ave. theatre Friday (30), after an absence of six weeks due to a leg injury. Leo Fuchs had been subbing.

Dale Eunson and wife, Katherine Albert, have scripted a new comedy, "Loco," which Jed Harris optioned for production. Eunson was co-author (with Hagar Wilde) of play, "Guest In the House," based on story by his wife.

The Wallace Downeys (he's music publisher, manager and Latin-American spokesman for ASCAP) doing a honeymoon-business trip to Cuba. Bride is former Suzette Dorice Eckhouse, sister of Gimbel Bros. veepee, Joseph Eckhouse.

Kay Carrington may join her composer-husband, Arthur Schwartz, east around Xmas if present plans to tune a Broadway musical follow through, although the ex-WB producer has a number of pix which may lure him back.

Obituaries

Continued from page 49

lisher, agent, film actor, newspaper editor and correspondent.

During World War II, he was a member of an ENSA unit and had been active until his death. His son, Maj. Duncan McCallum, is a conservative member of the House of Commons.

HERMANN VALLENTIN

Hermann Vallentin, 75, veteran Continental actor, died recently in Jerusalem.

Vallentin had been associated with Max Reinhardt, who engaged him for the Deutsches theatre, Berlin, where one of his top roles was as the Bishop of Beauvais in "St. Joan," with Elisabeth Bergner in the title role. He took a leading part in Reinhardt's Dramatic Academy and was president of the German Stage Club. After 1933, he gave guest performances with Albert Bassermann, Alexander Moissi, and others, in Vienna, Czechoslovakia and Switzerland. In Palestine he was frequently heard in recitations. He had also played in German pix pre-Hitler.

MRS. ERNIE PYLE

Mrs. Geraldine Pyle, 44, widow of the late Ernie Pyle, ace war correspondent, died Nov. 25 in Albuquerque, N. M., only seven months after her husband had been killed by a Jap machine gun.

One of Pyle's books formed the basis of the film, "G. I. Joe," produced by Lester Cowan, but not completed before death claimed the writer.

Mrs. Pyle had often been referred to, affectionately, in the columns and other writings of her husband. His death was quite a shock to her and she had been in poor health from then on, finally succumbing to influenza.

HARRY (SHUFFLES) LE VAN

Harry (Shuffles) Le Van, 56, who had been a comedian in burlesque shows for about 25 years, died in Jorsey City, Nov. 25.

Le Van had been a featured comic with shows of the old Columbia and Mutual wheels. Recently he was teamed with Mike Sacks, another comedian, in one of the wheel shows of the Hirst circuit.

Survived by three brothers and a sister.

ARTHUR S. BUSH

Arthur S. Bush, 65, former banjoist in vaude team of Bush & Bush, died Nov. 18 of a heart ailment in Rochester, N. Y. His widow, Jennie Bush, other member of the team, survives.

In their heydey they toured this country and Canada, but in late years they had played only local engagements in Rochester.

MRS. HENRIETTA THALBERG

Mrs. Henrietta Thalberg, 69, mother of Sylvia and the late Irving Thalberg, died Nov. 24 at her home in Beverly Hills.

In addition to her daughter, survivors include grandchildren Katherine and Irving Thalberg, Jr., children of Norma Shearer.

Wallace Feehan, for a number of years manager of the Moulin Rouge, burlesque house in Oakland, Cal., died at his San Francisco home Nov. 21. Survived by widow and parents.

James W. Heath, 75, former band leader with Ringling Bros. and other circuses, died Nov. 21 at his home in Hollywood.

Mrs. Lyal Stewart Grant, 62, wife of Jack D. Grant, pioneer motion picture distributor, died Nov. 19 in Hollywood.

Mother of Joe Flaum, vaude and cafe agent with Miles Ingalls office, died in New York, Nov. 26.

London

David Niven sails for America on the Queen Mary Dec. 10.

"Sweeter and Lower" recently celebrated its 1,000th performance at the Ambassadors.

Peter Glenville replaced John Mills in "Duet for Hands" for remainder of its run.

Movita to play role of Princess in Horace Collins pantomime, "Puss in Boots" in Glasgow.

Jack Hylton's "Follow the Girls," His Majesty's theatre hit, has bookings until next March.

Helen Cresswell, who claims to be Britain's oldest actress, celebrates her 100th birthday Nov. 30.

Cecil Bernstein to Belfast and Dublin, to look over sites for expanding Granada cinema circuit.

Louise Browne, whose husband is an embassy official in Oslo, is producing dances there for the Chat Noir revue.

Worthy and Jarrat out of the London Coliseum show "The Night and the Music," and being replaced by Manny Page.

Marjorie Lawrence, Australian singer, given splendid reception on her first appearance here at the Albert Hall, Nov. 11.

Jack Buchanan sharing the Bebe Daniels-Ben Lyon apartment with Ben Lyon, who is now talent scout for 20th Century-Fox.

Musical comedy star Maisie Gay left an estate of $50,000; Thomas Burke, novelist, who specialized in Chinatown stories, $1,150.

U. S. Army Theatre Unit presenting a plaque to the Scala theatre, London, to commemorate services the house gave to American forces.

Celia Lipton, youthful daughter of band leader Sidney Lipton, who made a hit in the revival of "The Quaker Girl," to be this year's "Peter Pan."

Writers and composers of "I'm Gonna Love That Guy," which is best seller in America, are bandleader Ted Heath and his wife, who writes under name of Frances Ash.

Arthur Penley, former general manager of International Variety & Theatrical Agency, sailed for South Africa to assume similar post for African Consolidated Theatres, Ltd.

Charles B. Cochran angling for Maud E. Edwards for one of leads in A. P. Herbert's new operetta "Big Ben," which is to be produced next February. Gal is under exclusive British Broadcasting Corp. contract, broadcasting twice weekly, which bars her from playing vaudeville dates till February.

Washington

"Bells of St. Mary's" going into Keith's theatre on Christmas Day.

Walter Cannon of the Central theatre has tripled his war bond quota.

Harry Anger, who put on the Earle theatre shows, resigning as of Dec. 31.

The Motion Picture industry's War Activities Committee will hear its work praised at an informal dinner on Dec. 4, at the Willard hotel.

The Washington Redskins and Detroit Lions football game held in Baltimore, netted Variety Club, Tent No. 11, some $30,368 for charity fund.

The Musicians Union, Local 161, has withdrawn its support of the Stage Door Canteen. Place will close Jan. 1. Musicians are still visiting local hospitals to cheer up wounded men.

The Washington Workshop opens its film revivals on December 2 with "Abraham Lincoln." They'll be shown on Sunday nights at the South Agriculture building. "Of Mice and Men," "Anna Christie" and "The Big Parade" are also on the roster.

Chicago

Lou Abramson, discharged from Navy, has rejoined Allied Theatre circuit.

Chuck Foster orch will replace Harry Cool at the Blackhawk Dec. 19.

"Bells of St. Mary's" having Chicago preem at Woods theatre on Christmas Day.

Horace Clayton in New York to discuss play possibilities of his best-seller, "Black Metropolis."

John Garfield on stopover here en route to begin Barney Ross film, much of which will be filmed in Chi and New York.

Dance director Margaret Faber, just back from overseas USO stint, soon to be married to mind-reader Tommy LaRose.

Cinema Lodge of B'nai B'rith is being formed on film row here by Lou Harrison, of the Harrison & Goodman circuit.

Danny Thomas being held over at Chez Paree until January 6, under consideration for Bill Mauldin role in "Up Front" movie.

Phil Baker and Al Borde have combined finances on "Holiday for Girls" with Harry Delmar directing. Rehearsals skedded for January.

Sonja Henie's "Hollywood Ice Revue" skedded to open Christmas night at the Chicago Stadium here for 23 no-matinee performances.

Milton Karl, flack for Stan Kenton orch, now playing Hollywood Palladium, visited here with publishers, disk jockeys, and newsmen, on a goodwill trip.

Hilda Simms, of "Anna Lucasta" show, and Elton Warren, of "Carmen Jones," featured downtown Victory Bond rally last week, when they appeared with 299th AGF "Jungleer" band.

Producers of "Foolish Notion," Tallulah Bankhead legit which was skedded to fold after Chi engagement, have accepted West Coast bookings in Los Angeles and San Francisco.

Miami Beach

By Larry Solloway

Joe Pasternak expected at Versailles hotel, Jan. 3.

Irving Fields and orch into Versailles hotel, Dec. 2.

Judge Ben Shalleck at Roney Plaza for annual vacash.

Val Oiman and orch into Mickey Michaels' swank Cadillac hotel around Christmas. Set by Meyer Davis.

Al Nemetz building his new spot on site of old Carrousel in Town House.

New June Taylor line going into Clover Club Saturday (1) when Hoveler girls close.

Walter Jacobs planed in from New York to ready his Lord Tarleton hotel for late December opening.

Lineup for debut of Paddock Club, Dec. 4, has Hal Thornton, Don Tannen, Nick Long, Jr., Frances Welch and Joe Candullo's Orch.

Bill Jordan's Bar of Music and Minor Key room reopens this week with Jordan and Irv Laibson teaming at pianos plus Beth Challis.

Mel Murray, boogie-woogie pianist at Winnie's cleaned up in real estate and building apartment house in Coral Gables, catering to performers in area.

Murray Weinger, Copacabana op, planed to New York after setting opening show which includes Jan Murray, Russell Swann and Johnny Johnston as headliners.

Bob Feinstein, who took over Pago Pago room and is converting it into intimate cocktailery has set Dorothy Ross from 23 Room, N. Y., for late December opening.

San Francisco

By Ted Friend

Russell Birdwell due here next week.

Kay Kyser in for Victory Bond rally at Auditorium.

Frank Barron, KPO engineer, recovering from emergency operation.

Tom Anderson, publisher of San Francisco Life and Southern California Life, to Hollywood for a few days.

Frank E. Mullen, veepee and general manager of NBC, due here soon for conference with KPO-NBC manager, John W. Elwood.

Jan Garber here to play for University of California "Coming Home" party on campus Saturday night (1) for students back from war.

General manager for Fox-West Coast, George Bowzer, and his executive aid, Johnny Lavery, here from Los Angeles for conferences.

Philly Benefit

Continued from page 1

fairs at this time of year. Two weeks ago, the "Night of Stars" was run at the Madison Square Garden; on Monday (3) a free bond show will be held. In addition, others coming up include a Police Athletic Fund benefit, a Fireman's shindig and the Actors' Temple benefit.

The performers have obvious beefs. Repeated calls are made upon their services to appear gratis. Often considerable pressure is brought. Connee Boswell recently played three benefits in one evening, but offended a fourth party when she pleaded that she didn't have time to appear at another the same evening.

Another factor supporting performer-booker contention for payment of talent is the fact that the N. Y. affairs have been able to run up sizeable takes. "Night of Stars" grossed around $110,000 in comparison to the $45,000 take of the Philly affair.

The benefit situation today is greatly improved over situation prevailing a decade ago which necessitated the formation of Theatre Authority. At that time, every politician, mobster with nitery connections, as well as legit charitable organizations made repeated calls for gratis showings. TA eliminated most of the abuses by nixing requests for free entertainment and getting 10 or 15% of the gate where application of free talent was approved. Performers believe the benefit situation would reach perfection when all free shows are out.

The Deborah sanatorium affair, which precipitated the discussion, paid full salaries to Danny Kaye, Grace Moore, Hazel Scott, Jackie Miles, De Marcos, Perry Como, Ben Beri, Yacopis, La Scala Opera ballet and Ed Sullivan, emceeing. Sullivan in his syndicated N. Y. News column is discussing the situation further. Harry Mayer, Warner Bros. talent booker, lined up the show.

Hollywood

Sue Carol laid up with flu.

Collette Lyons laid up with flu.

Ernst Lubitsch vacationing in the desert.

Dave Kapp in town on business for Decca.

Claire James divorced Raymond Dorsey.

Bill Burton to New Orleans on business.

Bob Cobb, Brown Derby chief, hospitalized.

Orin Borsten recovering from appendectomy.

Jinx Falkenburg in town after an eastern tour.

Frances Gifford collecting a tan at Palm Springs.

Peter O'Crotty joined the PRC publicity staff.

Lyle Latell bought a house in San Fernando Valley.

Bob Hope's orother, Jack, in the hospital for surgery.

John Farrow and family to Palm Springs on vacation.

Barbara Britton returned from a Florida hospital tour.

Bob Mitchum bought a home in San Fernando Valley.

Gail Gifford joined the Schulberg-Rubine publicity office.

Basil Wrangel up and around after a month in the hospital.

Robin Coons, Associate Press correspondent, in from Tokyo.

Joe Hazen in town for confabs with his partner, Hal Wallis.

Errol Flynn reconditioning his yacht for a sea-going vocation.

Richard Thorpe to Mexico City to resume work on Metro's "Fiesta."

Bill Thomases celebrated their 12th wedding anni at Palm Springs.

Guy Madison returned to his acting chores after an injury sustained in a fall.

Zion Myers and Alson Productions tore up their contract by mutual consent.

Sir Arthur Tedder, British Air Marshal, gandering Hollywood studios.

Roy Rogers checked in at Republic after three months on the rodeo range.

Henry Herbel to Chicago for a meeting of Warners district sales chiefs.

Bill Hendrix, former indie publicist, joined Opie Cates' band as a singer.

Sir Norman Brookes, of Australia, visiting studios as a guest of Ida Lupino.

Sam Buchwald, Paramount's eastern cartoon chief, in town for studio confabs.

Butch Jenkins returned to work on "Army Brat" after a siege of measles.

George Chasin to shift from The Small Co. to Music Corporation of America.

Wally Vernon returned for another engagement at Charley Foy's Supper Club.

Marsha Hunt returned from two weeks of hospital touring in Texas and Louisiana.

Col. Tim McCoy back in town waiting for his discharge after service in Germany.

Orson Welles wound up his director task on "The Stranger" 10 days ahead of schedule.

Jack Murton, casting director, recuperating after emergency surgery for a ruptured appendix.

Richard R. Neill observed his 70th birthday and 30th wedding anniversary at the Troupers Club.

Chico Marx inked for a South American nitery tour when he finishes "Adventures in Casablanca."

Donald S. Nelson to Washington for two days, after which he will move to New York to meet Samuel Goldwyn.

Al Newman elected to the board of governors of the Academy of Motion Picture Arts and Sciences to succeed the late Jerome Kern.

Berta Kaslow, story editor of United States Pictures, looking for 10 stories for production under Milton Sperling. Company now has two, "Cloak and Dagger" and "Young Man With a Horn."

Minneapolis

By Les Rees

"Suds in Your Eyes" into Lyceum Dec. 6-8.

Harry Hirsch, veteran showman, in hospital with pneumonia.

M. A. Levy, 20th-Fox exploiteer, to Des Moines for sales meeting.

Warren Douglas, film actor, in from Hollywood for home-town visit.

Kreisler concert at Northrop Auditorium sold out week in advance.

W. A. Steffes back home following recuperation from heart ailment.

Marian Anderson here for two appearances as Minneapolis Symphony orchestra soloist.

W. H. Workman, M-G-M branch manager, recovering from operation and able to be about.

Northwest Variety club to hold annual election Dec. 3, naming 11 directors who, in turn, will choose officers.

Local 20th-Fox branch has broken all previous sales records to date in 1945, according to Jack Cohen, exchange manager.

Manager Bill Sears, of Orpheum and W. H. Workman, M-G-M branch manager, again appointed Minnesota co-chairmen in film industry's March of Dimes drive for 1946 and will attend White House conference with President Truman Dec. 4.

GAC takes over in New York!

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JOHNNY LONG
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